Jennie Tourel—1910-1973

Sam Falk

By LEONARD BERNSTEIN

IT took me a long time to discover the values of a funeral ceremony: I had always abhorred and avoided them as pomposities — *pompes funèbres* — and as a poor way to say goodbye, a needlessly public way of paying one's private last respects.

And then, on one especially personal occasion, I suddenly discovered what everyone else had apparently known all along: that funerals are for the living, that they cause us to come together in a way we otherwise never do, to lean on one another, to feel the communality of emotions, to cry together, and—yes—to rejoice together, to rejoice in the one who has caused this coming together. The one in our case this day is a Great One, one who gave us constant cause for rejoicing over the years, and does again today.

*

In using that badly abused word "great" I am not speaking in the obvious sense of Great Lady, or Grande Dame, or even of Great Artist—all of which, of course, are classifications to which Jennie Tourel eminently belongs. Those are all evident to anyone who knew her or her art, whether in intimacy or only from the heights of the second balcony. The greatness of Jennie that fills me today, and fills this room to bursting, is the abundancy of Jennie.

Over the three decades in which it was my delight to know her, I learned to know a multiplicity of Jennies, an abundance of languages and rhythms and styles, of complexities and childlike simplicities. There was an abundance, too, in her capacity for friendships, in her generosity to colleagues and students. She was also abundantly critical of those same colleagues and students, and at the same time more vulnerable than any of them.

Most remarkable of all was that in any one of these aspects — colleague, hostess teacher, émigré, patriot, friend, *femme du monde*— in any of these she was totally involved and utterly convincing. Her multiplicity was matched only by her authenticity. I used to marvel at this, and wonder how it was possible; where did she take the inner energy to be all these things—not to play the roles, but to be them? They were all convincing because they were all true; and she *had* that special energy. It *was* possible, but she paid a heavy price: ultimately her most intimate companion was loneliness.

The paradox of Jennie: so richly endowed, surrounded by loving friends, gallant admirers, and adoring fans. Yet she was never free of the always shocking awareness of isolation—except in those few thousand minutes of her life when she was transported by the bliss of communication through her art. That communication was her credo: the maximum penetration to human sensibilities; yet an hour later she was isolated. She lived her life on the assumption that "No man is an island"; but she also knew, and so often told me she knew, that every man is an island.

'She knew that birth and death are lonely acts, painfully private and incapable of being shared.'

Leonard Bernstein's article is adapted from the eulogy he delivered for Jennie Tourel.

In her wonderfully engaging anti-intellectual way, she echoed the Wittgensteinish idea that the limits of the Individual do not describe his outline, but that of the universe surrounding him. She knew that birth and death are lonely acts, painfully private and incapable of being shared. But she was determined that every moment in between would be shared to the greatest possible degree.

The paradox of Jennie: the incurable Romantic, yet just enough the existentialist to recognize the universality of isolation. The Russian fatalist, yet just pragmatic enough to face destiny—even, sometimes, to try and cheat it. She trembled in her mortality, like all of us; and yet had long ago accepted the concept of Death. And out of all these paradoxes came her sensitive, charming perception of the Absurd; and out of that perception came her extraordinary humor, which saved her time after time from the horrors of loneliness, and endeared her to everyone who knew her.

I have been asked to speak here on behalf of her many friends, her associates, and especially of The New York Philharmonic with which she had so long and enriching an association. But I find I can speak only as one who loved her deeply and knew her, perhaps a little better than most. Am I trying to say too much in a few words? Can we judge whether she had a happy or an unhappy life?

The Hassidic Rabbis tell a beautiful parable of the Four Supreme Holinesses: that on all of earth the holiest spot is The Holy of Holies in the Temple at Jerusalem, *Kodesh Hakadoshim*; that among all earthly tongues the holiest word is the Name of God, *Shem Adonai*; that of all the days of the year the holiest is the Day of Atonement, *Shabbat Shabbatot*; and that of all God's creatures the holiest is the High Priest, *Kohen Hagadol*. At a certain hour, on a certain day of the year, all these four supreme holinesses met together. This took place on the Day of Atonement, at the hour when The High Priest entered the Holy of Holies and there revealed The Divine Name . . .

What was Jennie's life? Wherever she stood to sing, that stage was the Holy of Holies. And she opened her mouth in praise of music, she was a High Priestess, and each phrase was the Name of God; and that moment was the Sabbath of Sabbaths.

Was Jennie Tourel unhappy? The Greeks said that you could never tell if a human being was happy until he had died. Well, now we know, Jennie sang God's Name up to the last possible moment.

FACULTY
FALL 1973

BROOKLYN COLLEGE
BROOKLYN, N.Y. 11210
TEMPORARY PASS

VALID UNTIL: NOV 26 1973

NAME: S. Robert Powell

SOC. SEC. NO.: 198 34 0586

SIGNATURE: S Robert Powell

ISSUED BY: Charles D. Wantman 12606

I taught at Brooklyn College:

Spring 1973

Fall 1973

Spring 1974

My office was in Boylan Hall, room 4153; phone 780-5235

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BROOKLYN COLLEGE

OF

THE CITY UNIVERSITY OF NEW YORK

BROOKLYN 10, NEW YORK

Mr. S. Robert Powell
321 West 103rd Street
New York, N.Y. 10025

Dear Mr. Powell:
I am happy to inform you that you have been recommended to the president of Brooklyn College for appointment as Adjunct Lecturer (title) in the department of Modern Languages for the period of 9/1/73 - 1/31/74 for 7 semester hours at a salary of $21.00 per hour.

This appointment carries no guarantee of renewal; it is subject, also, to the following conditions imposed by established policy and practice in the City University and at Brooklyn College:

1. All appointments are subject to financial ability and adequacy of registration.

2. Those who are employed in part-time positions are normally restricted to a college total of 8 hours a week each term.

3. No offer of additional employment at Brooklyn College shall be accepted without first notifying the chairman of the department who will seek the approval of the Dean of the Faculties.

Please enter below the information requested.

In accepting this assignment you are expected to comply with the college and department general rules and regulations and with the department's requirements concerning the conduct of course work or other official activities. Please sign one copy of this letter and return it to my office as soon as possible.

August 28, 1973
Date

Chairman
J. Robert Loy

_____ I expect to work also at _____(unit) for ____course(s) constituting _____ hours a week, with the title of _____ at $_____(salary).

I accept this appointment subject to the above conditions.

S Robert Powell
Signature

Form 5d p/t and adj. staff
Rev. 5/71

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BROOKLYN COLLEGE
OF
THE CITY UNIVERSITY OF NEW YORK
BROOKLYN 10, NEW YORK

Dr. S. Robert Powell
321 West 103 Street, Apt. 2B
New York, N.Y. 10025

Dear Dr. Powell:

I am happy to inform you that you have been recommended to the president of Brooklyn College for appointment as Adjunct Lecturer (title) in the department of Modern Languages for the period of 2/1/73 - 6/30/73 for 4 semester hours at a salary of $21.00 per hour.

This appointment carries no guarantee of renewal; it is subject, also, to the following conditions imposed by established policy and practice in the City University and at Brooklyn College:

1. All appointments are subject to financial ability and adequacy of registration.

2. Those who are employed in part-time positions are normally restricted to a college total of 8 hours a week each term.

3. No offer of additional employment at Brooklyn College shall be accepted without first notifying the chairman of the department who will seek the approval of the Dean of the Faculties.

Please enter below the information requested.

In accepting this assignment you are expected to comply with the college and department general rules and regulations and with the department's requirements concerning the conduct of course work or other official activities. Please sign one copy of this letter and return it to my office as soon as possible.

December 15, 1972
Date

Chairman
J. Robert Loy

_____ I expect to work also at _____(unit) for _____course(s) constituting _____ hours a week, with the title of _____ at $_____(salary).

I accept this appointment subject to the above conditions.

S Robert Powell
Signature

Form 5d p/t and adj. staff
Rev. 5/71

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BROOKLYN COLLEGE
OF
THE CITY UNIVERSITY OF NEW YORK
BROOKLYN 10, NEW YORK

February 21, 1974

Mr. S. Robert Powell
249 West 76th Street
New York, N.Y. 10023

Dear Mr. Powell:
I am happy to inform you that you have been recommended to the president of Brooklyn College for appointment as Adjunct Lecturer (title) in the department of Modern Languages for the period of 2/21/74-6/30/74 for 6 semester hours at a salary of $24.00.

This appointment carries no guarantee of renewal; it is subject, also, to the following conditions imposed by established policy and practice in the City University and at Brooklyn College:

1. All appointments are subject to financial ability and adequacy of registration.

2. Those who are employed in part-time positions are normally restricted to a college total of 8 hours a week each term.

3. No offer of additional employment at Brooklyn College shall be accepted without first notifying the chairman of the department who will seek the approval of the Dean of the Faculties.

Please enter below the information requested.

In accepting this assignment you are expected to comply with the college and department general rules and regulations and with the department's requirements concerning the conduct of course work or other official activities. Please sign one copy of this letter and return it to my office as soon as possible.

21 Feb 1974
Date

Chairman J. Robert Loy

_____ I expect to work also at _____(unit) for ____course(s) constituting _____ hours a week, with the title of _____ at $_____(salary).

I accept this appointment subject to the above conditions.

_____
Signature

Form 5d p/t and adj. staff
Rev. 5/71

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Brooklyn College
The City University of New York
Department of Modern Languages

Français I: Hour Exam #1
S. Robert Powell

le 9 mars 1973

A. Ecrire les nombres suivants: (10%)

1. 13 _____ 6. 68 _____

2. 22 _____ 7. 71 _____

3. 34 _____ 8. 80 _____

4. 47 _____ 9. 99 _____

5. 56 _____ 10. 18 _____

B. Donner la forme correcte du verbe entre parenthèses: (10%)
(present tense)

1. je (être) _____

2. tu (avoir) _____

3. il (acheter) _____

4. nous (aller) _____

5. vous (être) _____

6. ils (avoir) _____

7. elles (dîner) _____

8. on (arriver) _____

9. elle (aller) _____

10. nous (être) _____

C. Récrire la phrase suivante à la forme interrogative: (5%)

1. Nous parlons français en classe.

2. Il est libre ce soir.

3. Je déjeune à onze heures.

4. On parle français ici.

5. Ils achètent des journaux au bureau de tabac.

D. Récrire les phrases suivantes à la forme négative: (5%)

1. Tu es Américain.

2. Nous comptons les livres.

3. Vous allez à Paris.

4. Tu habites près de l'université.

5. Nous parlons français en classe.

E. Traduire les mots entre parenthèses: (10%)

1. Donnez-moi _____(some coffee) s'il vous plaît.

2. Il n'y a pas _____(any letters) pour vous.

3. Aimez-vous _____(milk)?

4. Il y a _____(many restaurants) sur la place.

5. Ils n'aiment pas _____(apples).

6. Elles n'ont pas _____(a brother).

7. Il y a _____(some tables) libres près de la porte.

8. Garcon. Apportez-moi _____(some water).

9. Avez-vous _____(any relatives) en France?

10. Voulez-vous _____(some red wine)?

F. Ecrire en Français: (6%)

1. It is 9:15 A.M.

2. It is 10:28 P.M.

3. It is 6:30 in the evening.

4. It is 7:45

5. It is midnight. It is noon.

6. It is 16:39 (official time)

G. Rewrite the following sentences, replacing the underlined word by the word in parentheses: (6%)

1. L'autre hôtel est près du musée. (la gare)

2. Quel est le prix des repas. (le dîner)

3. Vous allez à l'hôtel. (la rue de la Paix)

4. Je parle à l'hôtelier. (les étudiants)

5. La cuisine du restaurant est excellente. (l'hôtel)

6. Allez-vous à l'hôtel? (le musée)

H. Ecrire les mois de l'année et les jours de la semaine: (3%)
(Begin with January and Monday)

I. Expressions idiomatiques. Traduire les mots entre parenthèses: (15%)

1. (How are You)_____, monsieur? Bien, merci. Et vous?

2. Pardon monsieur. Où est le château, s'il vous plaît? _____ (Straight ahead).

3. (At what time)_____voulez-vous déjeuner?

4. Je vais dîner à huit heures (as usual)_____.

5. (What's your name?)_____.

6. (How old are you?)_____. (I am 24)_____

7. (I am hungry)_____. Moi aussi. Allons déjeuner.

8. Qu'est-ce que vous voulez _____(for dessert)?

9. Garçon, l'addition s'il vous plaît. _____(Right away, sir).

10. (What time is it?)_____. Il est huit heures.

11. (Today is March 9th)_____.

12. Quel est _____(the seventh) mois de l'année.

13. Voulez-vous venir à Rouen avec moi? _____(Gladly).

14. Voulez-vous Le Figaro? Oui. (How much is it)_____?

15. Avez-vous la monnaie de cinquante francs? (I think so)_____

_____.

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J. Dictée: (15%)

K. Répondre à chacune des questions suivantes par une phrase complète: (15%)

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Brooklyn College
The City University of New York
Department of Modern Languages

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Français I: Hour Exam # II
S. Robert Powell: 6 avril 1973

A. Dictée (15%)

B. Répondre à chacune des questions suivantes par une phrase complète: (15%)

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D. Mettre chacune des phrases [illegible] à la forme interrogative par inversion: (5%)

1. Vous êtes en France.

2. Jeanne d'Arc est née au quinzième siècle.

3. Il y a d'autres hôtels sur la place.

4. Vous ne savez pas à quelle heure on dîne à Paris.

5. En quelle année est mort Louis XIV?

D. Mettre au pluriel les phrases suivantes: (3%)

1. C'est une longue histoire française.

2. C'est un bel enfant italien.

3. C'est un vieil ami intelligent.

E. Employer la forme convenable des adjectifs indiqués dans les phrases suivantes: (2%)

1. C'est une église. (beau, blanc)

2. C'est un cousin. (petit, maladroit)

F. Mettre les phrases suivantes au passé composé: (5%)

1. Je déjeune à onze heures et quart.

2. Mon bon ami va à la gare à midi.

3. Il a le temps d'acheter un journal aujourd'hui.

4. Hélène est malade aujourd'hui.

5. Elles partent pour la France après la classe.

G. Mettre les phrases suivantes à la forme interrogative par inversion: (2%)

1. Jean a parlé à la concierge.

2. Elles ont commencé à parler russe

H. Mettre les phrases suivantes à la forme négative: (3%)

1. Nous avons passé trois ans en Angleterre.

2. Ils sont arrivés à l'opéra en retard.

3. Tu es venu chez moi la semaine dernière.

I. Traduire les mots entre parenthèses: (10%)

1. Le restaurant sur la place est bon, mais le restaurant près de l'église est _____(better).

2. Son cousin est (less active than)_____son neveu.

3. La cathédrale de Saint Jean est _____(bigger than) la cathédrale de Notre-Dame.

4. L'hôtel Georges V est _____(the best hotel) _____(in town).

5. L'automne, c'est la saison que j'aime _____(the best).

6. Il fait _____(worse) aujourd'hui qu'hier.

7. Hier j'ai été malade, mais maintenant _____ (I couldn't possibly be better).

8. Ce sont _____(the most intelligent students) de la classe.

9. On mange _____(better) chez Georges.

10. La campagne est _____(as beautiful) en automne qu'en été.

J. Traduire les mots entre parenthèses: (10%)

1. _____(what) année êtes-vous né?

2. _____(What) sont les mois de l'année?

3. _____(What) âge avez-vous?

4. _____(What) vous savez du 14 juillet?

5. _____(What) peut-on faire quand il neige?

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Brooklyn College
The City University of New York
Department of Modern Languages

Francais I, Hour Exam # III
S. Robert Powell, 22 mai 1973

A. Dictée (15%)

B. Répondre à chacune des questions suivantes par une phrase complète: (10%)

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C. Mettre les phrases suivantes au passé composé: (7%)

1. Nous avons le temps de déjeuner à midi.

2. Je donne l'addition à mes amis français.

3. Les bouchers vendent-ils du boeuf aujourd'hui?

4. Il se dépêche pour arriver à l'université à l'heure.

5. Elle n'entre pas dans la préfecture de police.

6. Les petites jeunes filles françaises ne sont pas heureuses.

7. Vous obéissez à la loi.

D. Mettre les phrases suivantes au futur: (8%)

1. Tu vas en ville.

2. Est-ce que j'ai le temps d'aller au buffet de la gare?

3. Nous sommes contents de vous revoir.

4. Ils vendent leur auto à leurs amis.

5. Elle ne se réveille pas de bonne heure.

6. Finissent-ils leur travail à Marseille?

7. Va-t-elle à pied?

8. Regardez-vous le film?

E. Répondre en francais en remplacant les mots soulignés par les pronoms convenables: (10%)

1. Avez-vous fait des courses pour votre mère?

2. Ont-ils répondu à sa lettre?

3. Le boulanger vous a-t-il donné votre monnaie?

4. Avez-vous des gants gris?

5. La concierge a-t-elle donné les roses à Louise et à Marie?

6. N'avez-vous pas parlé de Jean et de Robert?

7. N'as-tu pas peur des examens finals?

8. Avons-nous donné de l'argent à l'agent de police?

9. Marie et Hélène sont-elles montées dans l'autobus?

10. Allez-vous répondre à la lettre de votre cousin anglais?

F. Traduire en francais: (15%)

1. How long have you been speaking French?

2. We have been here since 9:15 this morning.

3. If it is nice (weather), I will take a walk.

4. When we have the time we will go to Paris.

5. In France Pharmacists only sell medecine. They have neither writing paper nor post cards.

G. Traduire les mots entre parenthèses: (30%)

1. (How many times)_____allez-vous au cinéma par mois?

2. Avez-vous les tickets? Oui, (we went for them)_____ _____hier.

3. Ces gants m'ont coûté (about fifty francs)_____ _____.

4. (What is)_____un Prisunic?

5. Un ingénieur-chimiste suédois a reçu le Prix Nobel (thirteen years ago)_____.

6. OÙ (did you meet him)_____?

7. Le train de Reims arrivera à 21:18. En France les trains (are never late)_____.

8. La chambre meublée à louer est au premier. (Would you like to) _____monter?

9. Le chapeau que vous avez sur la tête (is very becoming) _____. L'avez-vous acheté (downtown)_____?

10. (I need)_____votre auto ce soir. Pourriez-vous venir (to my house at 8 o'clock sharp)_____ _____?

11. (How long)_____allez-vous travailler ce soir?

12. (What's today)_____?
(How's the weather)_____?

13. (How old are you)_____?
(Are you hungry)_____?

14. (You have to)_____attendre la correspondance à Epernay (about)_____vingt minutes. Le train arrivera (at about)_____cinq heures.

15. Il va pleuvoir. (That makes no difference)_____ _____. (Let's finish)_____notre promenade.

II. Transformation: (5')

1. Apportez-nous le plat de viande. (replace the underlined noun by a pronoun)

2. Donnez-moi une paire de gants. (replace the underlined noun by a pronoun)

3. Envoyez-le-nous. (make this sentence negative)

4. Dites en franç[illegible] à quelqu'un de se promener.

5. Dites en français à quelqu'un de ne pas se dépêcher.

BROOKLYN COLLEGE
OFFICE OF THE REGIS

COLLEGE OF U ND SCIENCES

CLASS ROSTER

INSTRUCTOR'S RECORD OF GRADES

2

CO	TERM	SUBJECT	NUMBER	SECTION
	L 197	FRENCH	1	LD

Cl. & Curr		Student's Name	Class Marks	Per Cent Term Aver	Per Cent Final Exam	Letter Final Grade
101	074 50 5299	ALI CAMILLA				
201	064 48 0561	ALLEVA CLAUDIA MARIE				
401	054 46 8921	AUGUSTINE SHERYL R				
401	067 46 6043	BETRO VINCENT T				
206	128 48 0866	DAISLEY HAYDEN R				
503	063 46 0025	DELUS SANTOS ELVIA				
201	100 46 6373	DIMONT IRVING B				
206	064 48 1557	GLASSBERG AMY L				
101	122 48 0519	GOLDBERG BERNICE L				
201	251 84 7445	GOODMAN ROSA M				
201	071 48 7634	GREENBAUM RICHIE H				
101	121 48 3296	HIRSCH ALEX G	never attended			
303	112 44 6559	HUNTT JUAN	never attended			
106	096 48 2280	KATSAROS ANASTASIOS				
109	071 34 0496	KOPPER EDWARD J	never attended			
204	090 48 7402	NACCARATO DANTE				
103	076 44 3420	SAUNDERS BEVERLY				
101	105 48 4927	SCHILLER LAURIE F				
601	127 44 0356	SOLLAZZO JOSEPH V				
501	129 42 6592	ZUCKER SANDY M				

Powell

Department of Modern Lan
The City University of New York

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Français I: Hour Exam # II
S. R. Powell: le 29 novembre 1973

A. Traduire les mots entre parenthèses: (10%)

1. Le restaurant sur la place est bon, mais le restaurant près de l'université est _____(better).

2. Son cousin est (less happy than) _____ son neveu.

3. La cathédrale de Saint Jean à New York est (bigger than)_____ _____ la cathédrale de Notre-Dame à Paris.

4. L'hôtel Georges V est _____(the best hotel) _____(in town).

5. L'automne, c'est la saison que j'aime (the best)_____.

6. Je vais (well)_____.

7. Hier j'ai été malade, mais aujourd'hui je vais (better)_____.

8. Ce sont _____(the most intelligent) étudiants de la classe.

9. Ce sont _____(the most beautiful) jeunes filles de la classe.

10. La campagne est _____ (as pretty) en automne qu'en été.

B. Traduire les mots entre parenthèses: (10%)

1. En _____(what) année êtes-vous né?

2. _____(What) sont les mois de l'année?

3. _____(What) âge avez-vous?

4. _____(What) sont leurs nationalités?

5. Donnez-moi _____(your) adresse, _____(their) journaux, et _____(her) parapluie.

6. Où demeurent _____(your) parents? (My)_____ parents demeurent dans les montagnes. (My) _____ père aime beaucoup la campagne.

7. _____(This) fleur est rouge et (that)_____fleur est blanche.

8. _____(That hotel) est plus intéressant que l'hôtel près de la gare.

9. Je n'aime pas du tout _____(these) livres, mais j'aime beaucoup _____(this) livre.

10. A quelle heure etes-vous arrivé _____(this morning)?

C. Mettre les phrases suivantes au pluriel: (3%)

1. C'est une longue histoire francaise.

2. C'est un bel enfant italien.

3. C'est un petit cousin maladroit.

D. Employer la forme convenable des adjectifs indiqués entre parenthèses dans les phrases suivantes: (2%)

1. C'est une église (beau, blanc).

2. C'est un ami (vieux, intelligent).

E. Expressions idiomatiques/ Traduire les mots entre parenthèses (10%)

1. (everyone) _____ est content de voir venir le printemps. (You are right)_____.

2. (We have neither red wine nor white wine)_____ _____.

3. Il pleut à verse. (I no longer have)_____ confiance en vous. J'ai beaucoup de choses à faire cet apres-midi mais (I am tired)_____ maintenant.

4. Je crois qu'il (is lucky)_____. Il va passer ses vacances (in France)_____.

5. Voulez-vous (take a walk)_____? (It's nice weather)_____.

6. Louis XIV est mort _____(in) dix-sept cent quinze _____ _____(didn't he?)

7. (I have some errands to do)_____.
On vend du boeuf à la charcuterie, n'est-ce pas? Non, _____ (you have to) aller à la boucherie.

8. Mme Cochet _____(only has) des revues françaises?

Oui, elle vend (all sorts of things)_____.

9. Je suis allé (to the Browns')_____ (two years ago

_____.

10. Comment _____(did you meet him?)

11. (What color)_____ _____sont ses yeux? Je ne sais pas

mais (her hair is brown)_____.

12. L'hiver (lasts too long)_____. Elle a froid _____

_____(as usual).

13. C'est (the first time)_____qu'il neige cette année.

Je n'aime pas _____(at all) l'hiver.

14. (What's your name?)_____.

15. Voulez-vous aller au concert? (Sure)_____.

Allons au concert (on foot)._____.

E. Present tense: Supply the correct form of the verb in parentheses: (5%)

1. Ils (finir)_____leur travail à la maison.

2. Nous (vendre)_____notre auto.

3. Elle (avoir)_____le temps de déjeuner.

4. Vous (être)_____en retard.

5. Tu (aller)_____en ville à pied.

6. Elle (se dépêcher)_____pour arriver à l'heure.

F. Passé composé, affirmative: Put the sentences in Part E into the passé composé: (5%)

G. Passé composé, negative: Put thesentences in Part F into the negative: (3%)

H. Passé composé, interrogative: Put the sentences in Part F into the interrogative: (3%)

I. Write the infinitives and past participles for at least six of the motion verbs (3%)

J. Dictée (15%)

K. Répondre en français à chacune des questions suivantes par une phrase complete: (15%)

Brooklyn College
The City University of New York
Department of Modern Languages

French I: Hour Exam # 3
January 7, 1974: S. R. Powell

A. Dictée (15%)

Oral Exam

B. Répondre en francais à chacune des questions suivantes par une phrase complete: (10%)

- -

A. Récrire les phrases suivantes au futur: (10%)

1. Il va en ville en taxi.
2. Elle a le temps d'aller au buffet de la gare.
3. Ils sont contents de nous revoir.
4. Nous vendons notre auto.
5. Elle ne se dépêche jamais.
6. Finissent-ils leur travail à Fontenay?
7. Déjeunez-vous à onze heures?
8. Nous faisons des courses aujourd'hui.
9. Ont-ils assez d'argent?
10. Allons-nous au cinéma?

B. Répondre en francais à chacune des questions suivantes en remplacant les mots soulignes par les pronoms convenables: (15)

1. Comment Jean et Roger ont-ils trouvé le diner?
2. Combien de cousins avez-vous?
3. Est-ce que Jean a parlé au pharmacien?
4. Est-ce que le boulanger vous a donné votre monnaie?
5. Avons-nous donné de l argent à l'agent de police?
6. Allez-vous répondre à la lettre?
7. A-t-il dit au revoir à ses cousines?
8. Avez-vous donné les roses à votre mère?
9. A-t-elle des fruits?
10. Allez-vous chez le coiffeur?

C. Traduire les mots entre parenthèses: (30%)

1. (How many times)_____allez-vous au cinéma par mois?

2. (How long)_____allez-vous travailler ce soir?

3. Avez-vous les tickets? Oui, (we went for them)_____
_____hier.

4. Le train de Rouen arrivera à 21:16. En France les trains (are never late)_____.

5. La chambre meublée à louer est au premier. (Would you like to) _____ monter la voir?

6. (I need)_____de votre auto aujourd'hui.

7. (How old are you?)_____.

8. (Are you hungry?)_____.

9. (What's today?)_____.

10. (What is the weather like?)_____.

11. Où avez-vous acheté votre chapeau? (It's very becoming to you) _____.

12. Combien coûtent ces petites cartes? (About 10 francs each) _____.

13-15. (You have to)_____attendre la correspondence à Epernay (about)_____vingt minutes. Le train arrivera (at about)_____cinq heures aujourd'hui.

16-17. Ce matin je me suis levé (early)_____, et je suis allé à la gare acheter (a round trip ticket)_____ _____pour Paris.

18. J'ai perdu l'argent, je suis sûr. (That doesn't make any difference) _____. Nous vous enverrons la facture.

19. Quand elle était à Paris elle est allé au Louvre (several times a week)_____.

20. Un ingénieur-chimiste grec a reçu le Prix Nobel (20 years ago) _____.

D. Traduire en francais les phrases suivantes: (15%)

1. How long have you been speaking French?

2. We have been here since 10:30 this morning.

3. If it is nice (weather), I will take a walk.

4. We will go to Paris when we have the time.

5. In France pharmicists only sell medecine. They have neither writing paper nor cigarettes.

E. Imperatives (5%)

1. Write the three forms of the imperative of être:

2. Write the three forms of the imperative of avoir:

3. Apportez-nous les hors-d'oeuvre. (Replace the underlined noun by a pronoun)

4. Donnez-moi beaucoup d'argent. (Replace the underlined noun by a pronoun)

5. Envoyez-le-moi. (Make this sentence negative)

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CODE	TERM	SUBJECT	NUMBER	SECTION
5866	FALL 1973	FRENCH	3.	E

Cl. & Curr	Soc. Sec. No.	Student's Name	Class Marks	Per Cent Term Final Aver	Per Cent Term Final Exam	Letter Final Grade
701	069 46 8586	CHASKY BARRY L				
106	053 46 9451	COHEN CAROL M				
101	088 50 0253	EISENBERG PEGGY A				
101	080 50 8121	FERLA JEANNE C				
701	123 40 2500	FINGERHUT SUSAN E				
101	123 50 3575	FISCHMAN SUSAN				
101	098 38 4086	GOREWITZ LORI S				
101	067 46 5519	HOBELIN AMELIE L	never attended			
101	134 48 1829	KASMAN RICKI M				
101	116 50 0971	LUBIN MIRIAM E				
101	062 48 5813	MARTIN LYNN M				
503	100 38 9286	PETERS MICHAEL J				
608	107 42 3046	PITTMAN DEBORAH M				
201	108 44 4454	SILVESTRI ARTHUR J				
106	115 50 1561	SMALLMAN ARTHUR J	never attended			
507	095 48 1873	WEINER JUDY LYNN	never attended			
601	088 46 3858	WICHTER DEBORAH				

Powell

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French 3E: S. R. Powell
Fall Semester 1973 Hour Exam # 1: October 9, 1973

A. Traduire les mots soulignés: (35%)

1. Il était le dernier de ses [illegible] et les [illegible] ne savaient plus quoi faire de lui.
2. Il lui fallut longtemps. . . pour comprendre que les passants le fixaient ainsi parce qu'il était le dernier de ses aspects.
3. Quoi, c'était à cette chétive créature que ses pareils et lui obéissaient depuis des siècles?
4. Et que lui importait qu'il n'y eût plus dans cette ville un seul de ses frères.
5. . . . un homme d'une cinquantaine d'années qui bêchait un coin de terre.
6. Nous ne savions que répondre.
7. Si l'on excepte les curés, on ne trouve [illegible] que certains pédagogues pour gaspiller leurs loisirs [illegible] billes champêtres.
8. Il ne manquait pas de champs de bataille ces années-là.
9. Sans doute le [illegible] [illegible] longtemps.
10. . . une jupe très simple, d'étoffe, [illegible] [illegible]
11. Ne venait-il pas de découvrir ce que sa [illegible] lui avait [illegible] appris?
12. Ses propres forces lui suffiraient à conquérir la gloire.
13. . . . la vie brillante que son génie lui avait infailliblement procurée s'il n'avait fait la folie du tout au plus temps.
14. Je l'ai échappé belle.
15. D'abord, on n'a pas d'amis dans ces quartiers canaille, ça ne se fait pas.
16. . . . la première chose que l'on voit depuis la salle est un personnage vu de dos.
17. En revanche, on peut voir maintenant les feuilles étalées de papier blanc.
18. Mais aucun bruit ne parvient jusqu'à la salle.
19. . . . car personne n'allait à la messe dans la maison.
20. Je m'introduisis dans le salon pour étouffer ce début d'incendie [illegible] au un cas je ne voulais prendre au tragique.
21. On n'y voyait plus rien.
22. . . . une bombe atomique extra-forte qui fut dénommée bombe atomique aussitôt qu'inventée.
23. On s'attendait à le voir faire face comme un vieux sanglier
24. Il se mit à pleurer comme un veau.
25. Se haussant sur la pointe des pieds, il souleva le couvercle.
26. . . . on n'arrive pas à joindre les deux bouts.
27. Il était trop occupé à se plaindre lui-même.
28. . . . un crocodile tent[illegible] surnoisement d'avaler l'innocent guignol.
29. Si, en attendant l'heure [illegible] je faisais un tour au Jardin Bota[illegible]
30. Si les champs de bataille [illegible] les paysages ne sont utiles.
31. Par ces temps on est [illegible] dans les prés.
32. Au-dessus des cultures, c'était comme un trait entre la terre et le ciel.

33. Il souriait, tendait ses deux mains à tout d. bras.
34. Et l'instant, n'en était-il pas venu?
35. Le réduit qui, cette nuit encore, lui servait d'écurie allait être abattu.

B. Grammaire: (35%)

Traduire les phrases suivantes:
1. How long have you been speaking French? (5%)
2. We washed our hands. (5%)
3. We have to take an exam tomorrow. We will have a sleepless night. (4%)
4. I am sleepy. I have been studying for 10 hours. I can't take it any longer. (4%)

Traduire les mots en parenthèses: (8%)

1. (They had to) _____ aller en ville à pied.
2. (She ought to have) _____ m'avertir plus tot.
3. (You should) _____ étudier davantage.
4. Les fleurs (that he bought) _____ sont rouges.

Employer dans une phrase 5 sur 8: (10%)

1. sauter aux yeux
2. avoir lieu
3. faire la vaiselle
4. faire la bonne chère
5. en vouloir à
6. avoir bonne mine
7. faire de son mieux
8. avoir le coeur gros

Conjuger au présent de l indicatif: (3%)

1. je (espérer) _____.
2. tu (acheter) _____.
3. ils (préférer) _____.
4. nous (espérer) _____.
5. vous (préférer) _____.
6. elles (acheter) _____.

(A) Le Retraité et dans (B) Le dernier cheval de paris.

(A) La cruauté des enfants est-elle voulue? consciente? La vengeance démesurée du retraité est-elle justifiée? Les enfants sont-ils coupables?

(B) L'enfant du Dernier Cheval est-il coupable? innocent? Le cheval et l'enfant retrouvent-ils pour un instant le bonheur d'un ancien pacte, maintenant rompu?

2. Discuter le comique chez Cesbron (Le dernier cheval de Paris) et chez Vian (Les Pompiers).

3. Quel rôle la nature joue-t-elle dans (A) Le Parc, (B) Patience, (C) L'air des clochettes?

   (A) Le jeune homme compose-t-il son paysage? Le parc du jeune homme est-il utile? est-il un monde idéal?

   (B) L'homme comment voit-il le monde? Quelle est la maison que l'homme a construit? Qui sont ses enfants?

   (C) Quel est l'effet du printemps sur Max?

4. Comment Robbe-Grillet (Scène) et Vian (Les Pompiers et Le Retraité) voient-ils l'homme moderne et le monde? Comment voient-ils l'homme en face du monde?

Brooklyn College
Department of Modern Languages
The City University of New York

Français III: Examen #
. R. Powell

. Traduire les mots soulignés: (40%)

1. Quotidiennement, un chien, une vache, un mouton faisaient exploser des mines. . . (96)
2. Vous savez ce que vous venez de faire? (97)
3. J'aurais dû être ému. Le souvenir du triste volume m'en empêchait
4. Ils doivent être du pays. (66).
5. Elle ne parlait plus guère à personne, n'avait personne à aimer, pas même un chat. (70)
6. Jamais aucun bruit n'avait couru sur sa vie privée. (80).
7. Et rien que d'évoquer ce souvenir, vingt ans plus tard, je pleurais encore. (81)
8. Vous nous étions perdus de vue depuis quelques années. (85)
9. Une telle coïncidence ne pouvait pas ne pas me frapper. (87)
10. Le volume est arrivé le jour même de l'enterrement. (89)

11. Elles avaient des figures de circonstances, graves et apitoyées. (58)
12. Peut-être n'entendait-elle pas? (98)
13. Il n'avait pas oublié la question, il avait simplement essayé de ne pas y répondre ou peut-être pris le temps d'y réfléchir. (101)
14. Il se voulait aussi le modèle des vertus. (85).
15. Elle finissait par lui vendre tout ce dont il avait besoin. (03)
16. Je ferai n'importe quoi pour que vous n'y alliez pas. (106)
17. Veux-tu lire ce qu'il y a d'écrit au-dessus de ta partition? 1)
18. Quand même, dit Anne, tu pourrais t'en souvenir une fois pour toutes. (119)
19. Sur le tableau noir les quatre fleuves de France, dessinés avec quatre craies de couleurs différentes, coulaient vers leur estuaire depuis trois jours. (126)
20. Daru patientait alors de longues heures dans sa chambre dont il ne sortait que pour aller sous l'appentis. (126)

21. Il avait d'ailleurs de quoi soutenir un siège. (127)
22-23. Peut-être alors pleura-t-il, mais le crépuscule trop avancé déjà ne permit d'apercevoir que la grimace ensanglantée et tremblante de son visage et non plus de voir si des larmes y coulaient. (119).
24. Pas une seule fois l'Arabe n'avait levé la tête. (128).
25. Et pourtant, hors de ce désert, ni l'un ni l'autre, Daru le savait, n'auraient pu vivre vraiment. (133).
26. Il s'était mis au lit, après s'être complètement déshabillé. (135).
27. Le crime imbécile de cet homme le révoltait, mais le livrer était contraire à l'honneur. (138).
28. Gayndé-le-Lion était encore dans la force de son âge. (145).
29. Tout le reste dans le pays vivait donc bon gré mal gré en famille. (146).
30. Gayndé tenait absolument à voir à nouveau sa demeure bien tenu. (134)

31. Ne te moque pas de moi, veux-tu. (148)
32. Va faire visite à ta mère. Reste [illegible] tant qu'il te plaira; au retour, tu m'[illegible] ce que tu [illegible] entendu. (153).
33. Tout ce que nous avons dit Leuk-le-[illegible] est vrai, même au-dessous de la vérité. (153)
34. Toujours est-il que lorsqu'il se [illegible] à bondir, Bouki et sa progéniture étaient tous suspendus au[illegible] crochets d'un fromage. ([illegible]).
35. A défaut d'église, on trouvait au moins une chapelle. (161)
36. Une sorte de bien être à la fois familier et totalement inconnu. (165)
37. Le surlendemain nous fîmes la fameuse promenade en mer. (166)
38. L'excursion à Carnac avait été décidée la veille sans m'en rien dire. (173)
39. Le départ de Lucienne m'affecta beaucoup moins qu'on ne pourrait le croire. (175)
40. Mon stock maintenant est à peu près épuisé. Il ne me reste que quelques volumes. (91)

B. Translate the noms soulignes: (5%)

1. elle distingua dans le pénombre de la pièce un lit...
2. les oncles célibataires...
3. Toi aussi, tu aimes la lecture.
4. des affaires louches.
5. je suivais avec soin les nécrologies.
6. la vieille Kouda, veuve depuis longtemps
7. la mère de tout le feu troupeau
8. Il ne vit pas son beau-frere choir à ses pieds.
9. des marsouins, me dit-elle.
10. une rangee de poubelles vides.

C. Idioms: Use seven of the following in a sentence (15)%

1. et ainsi de suite
2. en faire autant
3. envoyer chercher
4. en avoir assez
5. se rendre compte
6. au beau milieu de
7. se connaître en
8. prendre son courage à deux mains
9. aucun
10. s'en tirer

D. Subjonctif: Use five of the following in a sentence (10%)

1. il est douteux
2. avant que
3. à moins que
4. pour que
5. soit que.... soit que
6. sans que
7. de peur que
8. il est bon

Brooklyn College
The City University of New York
Department of Modern Languages

French 3: Hour Exam III
S. R. Powell

1. Traduire les mots soulignés: (70%)

1. Daru patientait alors de longues heures dans sa chambre dont il ne sortait que pour aller sous l'appentis, soigner les poules.
2. Il avait d'ailleurs de quoi soutenir un siège.
3. Pas une seule fois l'Arabe n'avait levé la tête.
4. Sur le tableau noir les quatre fleuves de France...coulaient vers leur estuaire depuis trois jours.
5. Et pourtant, hors de ce désert ni l'un ni l'autre n'auraient pu vivre vraiment.
6. Il s'était mis au lit, après s'être complètement déshabillé.
7. Le crime imbécile de cet homme le révoltait, mais le livrer était contraire à l'honneur.
8. Gayndé-le-Lion était encore dans la force de son age.
9. Tout le reste dans lepays vivait donc bon gré mal gré en famille.
10. Gayndé tenait absolument à voir à nouveau sa demeure bien tenu.
11. Ne te moque pas de moi, veux-tu.
12. Va faire visite à ta mère. Reste là-bas tant qu'il te plaira; au retour, tu me diras ce que tu auras vu et entendu.
13. Tout ce que nous avait dit Leuk-le-Lièvre est vrai, même au-dessous de la vérité.
14. A défaut d'église, on trouvait au moins une chapelle.
15. Une sorte de bien etre à la fois familier et totalement inconnu.
16. Le surlendemain nous fîmes la fameuse promenade en mer.
17. L'excursion à Carnac avait été décidée la veille sans m'en dire rien.
18. Le départ de Lucienne m'affecta beaucoup moins qu'on ne pourrait le croire.
19. Je n'ai jamais su s'il fallait dire un le pied sur le trottoir, deux le pied suivant sur la première marche, et ainsi de suite, ou si le trottoir ne devait pas compter.
20. Je ne savais par où commencer ni par où finir.
21. Alors il ne faut pas penser à certaines choses, à celles qui vous tiennent à coeur, ou plutot, il faut y penser, car à ne pas y penser on risque de les retrouver, dans la memoire, petit à petit.
22. Car si cela avait été leur intention ils n'auraient pas fermé la porte.
23. Nous allons acheter ton chapeau, comme si le chapeau préexistait depuis l'éternité.
24. Ce ne fut ni le berceau ni le tombeau de quoi que ce soit.
25. Le nettoyage à fond battait son plein.
26. Ils auraient pu le faire, s'ils avaient voulu.
27. Je levai les yeux au ciel, d'où nous vient le fameux secours, où les chemins ne sont pas marqués.
28. La chaussée aux véhicules, le trottoir aux piétons. On aurait dit de l'ancien testament.
29. ...une vieille dame qui devait peser dans les 200 livres.
30. On aurait pu assomer un boeuf avec.

31. Il faut marcher sans penser à ce qu'on fait, comme on soupire, et moi, quand je marchais sans penser à ce que je fa sais je marcher comme je viens de le dire, et quand je commencais à me surveiller je faisais quelques pas d'assez bonne fortune et puis je tombais.
32. On ne lynche jamais les enfants, les bébés, quoi qu' ils fassent sont blanchis d'avance.
33. La suggestion qu'il put aller trop vite au Zoo devait l'amuser.
34. Nous faisions notre possible tous les deux pour comprendre.
35. Je commencais à en avoir par-dessus la tete de ce cocher.
36. Gonzague feignit de ne rien entendre.
37. Il se montra pour une fois à la hauteur des circonstances.
38. Pourvu que je ne tombe pas sur un type qui me connai..
39. Il en remuerait d'aise dans son tombe, le père Kabotin.
40. La fortune et l'élégance peuvent-elles avoir des obligations envers la guenille. La reconnaissance ça monte, ça ne redescend pas.
41. Il me semble que tout se sépare dans la tete, et que je suis en train de me dissoudre dans le vide.
42. Je m'évapore dans l'air, j'ai des membranes et plus rien ne me retient.
43. Et meme si nous oublions, tout cela demeurera éternellement présent parce que cela a été, parce que cela avait été avant meme d'etre.
44. Ce ne fut pas facile. Mais qu'est-ce qui est facile
45. Le perron n'était pas haut.
46. ...un paysage charmant, très onirique.
47. ...la période qui s'étend à perte de vue.
48. le cocher me pria de lui faire l'honneur...
49. le ventre gonflé du flic de faction.....
50. la paie mensuelle d'un de ces comptables....
51. Néanmoins, il fallait faire vite.
52. le maitre-chanteur le suivant toujours....
53. avec un sang-froid délicieux....
54. Il s'agissait de la douairière de Kerfaouet.
55. Je me suis arrangé pour avoir 2 jours libres... Bec à bec. William
56. Cet acte de probité ferait une excellente propagande touristique
57. ...ce nu dont il connaissait trois alléchants aspects.
58. La situation devenait limpide.
59. Figée comme une cariatide, elle semblait supporter avec peine le poids d'un temple pret à s'effronder.
60. La dame eut un leger haut-le-corps.

II. Essays (30%)

50. Les [illegible] (porter) _____ étaient beaux.

51. Elle il (venir) _____ [illegible] il (faire) _____ froid.

52. Il ou elle [illegible] _____.

53. Nous écoutions (la radio) _____ une heure.

54. Il ou elle [illegible] (travailler) _____ pendant 30 heures.

55. Les [illegible] _____ quand nous sommes arrivés.

56. (Elle [illegible] _____) j'avais fait décidé de la vendre.

57. (Vouloir vous) _____ [illegible]-vous!

58. Ils ne vont [illegible] _____ prend mes ambitions.

59. Elle ne vient (pas) _____ elle [illegible] bien.

60. (Il [illegible]) _____ les [illegible].

61. Je vous [illegible] (donner) _____ qu'elle vous revait du [illegible].

62. Nous [illegible] (voir) _____ [illegible] assez de temps.

63. Ils [illegible] _____ quand elle est venue.

Francais 3E: S. R. Powell

Un Coeur Simple (1877)

Un Coeur Simple, avec Hérodias et La Légende de Saint-Julien l'hospitalier, fait partie des Trois Contes de Flaubert. Félicité, servante fidele de Mme Aubain, à Pont-l'Evêque, accompagne souvent sa maîtresse et ses enfants, Paul et Virginie, à sa ferme de Geffosses, où ils font un pique-nique avant de rentrer chez eux le soir.

- -

Un soir d'automne, on s'en retourna par les herbages.

La lune à son premier quartier éclairait une partie du ciel, et un brouillard flottait comme une écharpe sur les sinuosités de la Touques. Des boeufs, étendus au milieu du gazon, regardaient tranquillement ces quatre personnes passer. Dans la troisième pâture quelques-uns se levèrent, puis se mirent en rond devant elles. "Ne craignez rien" dit Félicité; et murmurant une sorte de complainte, elle flatta sur l'échine celui qui se trouvait le plus près; il fit volte-face, les autres l'imitèrent. Mais, quand l'herbage suivant fut traversé, un beuglement formidable s'éleva. C'était un taureau, que cachait le brouillard. Il avança vers les deux femmes. Mme Aubain allait courir. "Non! non, moins vite!" Elles pressaient le pas cependant, et entendaient par derrière un souffle sonore qui se rapprochait. Ses sabots, comme des marteaux, battaient l'herbe de la prairie; voilà qu'il galopait maintenant. Félicité se retourna, et elle arrachait à deux mains des plaques de terre qu'elle lui jetait dans les yeux. Il baissait le mufle, secouait les cornes et tremblait de fureur en beuglant horriblement. Mme Aubain, au bout de l'herbage avec ses deux petits, cherchait éperdue comment franchir le haut bord. Félicité reculait toujours devant le taureau, et continuellement lançait des mottes de gazon qui l'aveuglaient, tandis qu'elle criait "Dépêchez-vous! dépêchez-vous!"

Mme Aubain descendit le fossé, poussa Virginie, Paul ensuite tomba plusieurs fois en tâchant de gravir le talus, et à force de courage y parvint.

Le taureau avait acculé Félicité contre une claire-voie; sa bave lui rejaillissait à la figure, une seconde de plus il l'éventrait. Elle eut le temps de se couler entre deux barreaux, et la grosse bête, toute surprise, s'arrêta.

Cet événement, pendant bien des années, fut un sujet de conversation à Pont-l'Evêque. Félicité n'en tira aucun orgueil, ne se doutant même pas qu'elle eût rien fait d'héroïque.

Francais 2 : C [illegible]

Sa[illegible] de l'A[illegible]

Le peintre [illegible] Salon de 1767 plusieurs tableaux, m[illegible] et paysages, [illegible] se livrent à des tra-
vaux rustiques. Diderot imagine qu'il se promène avec un compagnon parmi les forêts [illegible] représentés par le peint[illegible]
5 Ces promenades dans la nature lui suggèrent de nombreux sujets de conversation et de réflexion. Le passage qui suit sert de conclusion à la première de ces promenades, au cours de laquelle ont été parcourus les sites représentés dans les trois premiers tableaux.

- -

J'étais las, mais j'avais vu de belles choses, respiré l'air pur et
10 fait un exercice très sain. Je soupai d'appétit et j'eus la nuit la douce et la plus tranquille. Le lendemain, en m'éveillant, je dis: Voilà la vraie vie, le vrai séjour de l'homme; tous les prestiges de la société ne pourront jamais en éteindre le goût. Enchaînés dans l'enceinte étroite des villes par des occupations ennuyeuses et de tristes
15 devoirs, si nous ne pouvons retourner dans les forêts, notre premier asile, nous sacrifions une portion de notre opulence à appeler des forêts autour de nos demeures; mais là elles ont perdu sous la symétrique de l'art leur silence, leur innocence, et leur liberté, leur majesté, leur repos. Là, nous allons contrefaire un homme,
20 rôle du sauvage, esclaves des usages, des passions, jouer la comédie mime de l'homme de nature. Dans l'impossibilité de nous livrer aux fonctions et aux amusements de la vie champêtre, d'errer dans une campagne, de suivre un troupeau, d'habiter une chaumière, sous nos vitons à prix d'or et d'argent le pinceau de Wouwermans, de
25 de Vernet à nous retracer les moeurs et l'histoire de nos ancêtres. Et les murs de nos somptueuses et maussades demeures se couvrent des images d'un bonheur que nous regrettons et les animaux de Berghem et de Paul Potter poissent sous nos lambris, parqués dans une riche bordure, et les toiles d'araignée d'Ostade sont suspendus entre des
30 crépines d'or, sur un damas cramoisi; et nous sommes dévorés par l'ambition, la haine, la jalousie et l'amour; et nous brûlons de la soif de l'honneur et de la richesse, au milieu des scènes de l'innocence et de la pauvreté, s'il est permis d'appeler pauvre celui à qui tout appartient. Nous sommes des malheureux autour desquels le bonheur
35 est représenté sous mille formes diverses. O rus! quando te aspiciam disait le poète; et c'est un souhait qui s'élève cent fois au fond de notre coeur.

1. Expliquer comment Diderot mêle dans la première phrase la fiction à la réalité.

2. Préciser le sens et l'effet des adjectifs belles, pur, sain, douce, tranquille (ll. 9-11) et examiner le contraste créé par les adjectifs qui suivent: étroite, ennuyeuses, tristes (ll. [illegible])

3. Montre comment, en évoquant la vie moderne et urbaine, Diderot opère un choix déformant, qui laisse notamment dans l'ombre les prestiges (l. 12) auxquels il était personnellement très sensible.

4. Par analogie montre comment, en évoquant la vie champêtre (l. 22) il opère un choix déformant, lequel passe sous silence tous les aspects pénibles et déplaisants du sort des paysans.

5. Expliquer par quels aspects les forêts artificielles semblent inférieurs à Diderot aux naturelles.

6. Comment s'explique l'impossibilité mentionnée aux lignes 21-22.

7. Quelle incongruité Diderot essaie-t-il de souligner aux lignes 26-31?

8. Quel est l'effet créé par la citation d'Horace? (l. 35)

9. Montre comment la méditation, encore individuelle au début, ne tarde pas à acquérir une portée universelle. En vertu de quoi Diderot prend-il la liberté de généraliser ainsi son expérience personnelle?

10. Quelles conclusions tirez-vous du fait que c'est à des oeuvres d'art que Diderot demande de lui fournir une image de bonheur?

11. Quels écrivains ou artistes de l'époque de Diderot connaissez-vous, qui ont cherché le chemin du bonheur dans des directions semblables à celles qui sont proposées dans ce passage?

250

BROOKLYN COLLEGE
OFFICE OF THE REGISTRAR

PRELIMINARY CLASS ROSTER

AS OF 02/25/74

CODE	TERM	SUBJECT	NUMBER	SECTION
5218	SPRING 1974	FRENCH	7	B

CLAS

Cl & Curr.	Soc. Sec. No.	Student's Name	Hour Ex I		Final Hr
403	087 46 9053	ADOLPHE ERROL	-16	-3	57
306	067 46 5762	ALBANESA JAMES V	-37.5	-5	54.5
701	055 46 3921	BLICKSTEIN JAY E	-24.5	-4	41.5
401	105 46 6478	DRESSLER MARCI CAROL	-1	-5	90
401	059-50 8115	FLEMING JUCIANA M	-19.5	-5	77.5
801	075 42 3126	GAVALAS HARRY A	-7	-5	90
606	093 46 5466	GRENZ ROBERT E	-13	-4	95
501	126 46 1421	KENAVAN JOAN	24.5	5	70.5
501	105 46 6921	LEVY JOYCE R			
601	269 54 7715	LITWAK BETH GREEN	-5.5	-4	87.5
601	114 46 3644	MARKS JEFFREY I	-41.5	-6	53.5
303	068 48 5149	MOSES LEON S	-31.5	-4	62.5
701	105 46 6612	NEY EILEEN L	-16.5	-2	81.5
201	104 42 9332	PACHTER MARCEL P			
401	062 46 2576	POLDRUGO ADELE R			
501	055 46 3255	RADDOCK LINDA B	-13.5	-5	71.5
501	126 46 9186	RUSSO ROBERTA P	-33	-6	61
401	084 42 3801	SCHWARTZ ELLEN SUE	-25.5	-5	70
301	081 46 5470	TORGERSEN ALAN W			
706	063 44 2383	WIZENFELD JOCELYN F	15.5	-4	80.5
801	131 40 8362	ZOLTANETZKY MARY P	-6.5	-2	91.5

Brooklyn College
The City University of New York
Department of Modern Languages

French 3B: Spring 1974
Hour Exam I: S. R. Powell

A. TRADUIRE LES MOTS SOULIGNES: 65%

1. Il était le dernier de son espèce et les hommes ne savaient plus quoi faire de lui.
2. Il lui fallut longtmeps. . . pour comprendre que les passants le fissent ainsi parce qu'il était le dernier de son espèce.
3. Quoi, c'était à cette chétive créature que ses pareils et lui obéissaient depuis des siècles?
4. Et que lui importait qu'il n'y eut plus dans cette ville un seul de ses frères.
5. . . . un homme d'une cinquanteine d'années qui bêchait un coin de terre.
6. Nous ne savions que répondre.
7. Si l'on excepte les curés, on ne trouve que certains pédagogues pour gaspiller leurs loisirs à ces futilités champetres.
8. Il ne manquait pas de champs de bataille ces années-là.
9. Sans doute le printemps guettait-il Max depuis longtemps.
10. . . . une jupe très simple, d'étoffe, autant qu'il en pût juger.
11. Ne venait-il pas de découvrir ce que sa mère ne lui avait jamais appris?
12. Ses propres forces lui suffiraient à conquérir la gloire.
13. . . . la vie brillante que son génie lui aurait infailliblement procurée s'il n'avait fait la folie un jour de printemps.
14. Je l'ai échappé belle!
15. D'abord, on n'a pas d'amis dans des quartiers pareils, ça ne se fait pas.
16. . . . la première chose que l'on voit depuis la salle est un personnage vu de dos.
17. En revanche, on peut voir maintenant les feuilles étalées de papier blanc.
18. Mais aucun bruit ne parvient jusqu'à la salle.
19. . . . car personne n'allait à la messe dans la maison.
20. Je m'introduisis dans le salon pour étouffer ce début d'incendie qu'en aucun cas ne ne voulais prendre au tragique.
21. On n'y voyait plus rien.
22. . . . une bombe atomique extra-forte qui fut dénommée bombe atomique aussitot qu'inventée.
23. On s'attendait à le voir faire face comme un vieux sanglier.
24. Il se mit à pleurer comme un veau.
25. Se haussant sur la pointe des pieds, il souleva le couvercle.
26. . . . on n'arrive pas à joindre les deux bouts.
27. Il était trop occupé à se plaindre lui-meme.
28. . . . un crocodile tentait surnoisement d'avaler l'innocent guignol.
29. Si, en attendant l'heure, je faisais un tour du Jardin Botanique.
30. Ni les champs de bataille ni les paysages ne sont utiles.
31. Par ces temps, on est encore mieux dans les pres.
32. Au-dessus des cultures, c'était comme un trait entre la terre et le ciel.
33. Il souriait, tendait ses deux mains à bout de bras.
34. Et l'instant, n'en était-il pas venu?
35. Le réduit qui, cette nuit encore, lui servait d'écurie allait etre abbatu.
36. . . . imprégnée de sa propre odeur.
37. Les passants s'étaient arrêtés à leur tour et riaient en les désignant.
38. Je ne suis jamais allé voir de près.
39. . . . un prince aurait-il fait un meilleur discours?
40. Il ne songeait à rien que de prosaique.

41. Le jardin botanique était le domaine même du printemps et à peine Max y eut-il pénétré que ses raisonnables pensées disparurent.
42. . . . assis sur un fauteuil vert boiteux.
43. Ils étaient fiancés depuis la veille.
44. Le personnage tourne de nouveau la tête vers les rideaux rouges de droite.
45. On dirait qu'il cherche à entendre quelque chose qui se passerait de l autre coté du panneau.
46. Le drap en question venait de prendre feu.
47. Lagrige avait fait remarquer aux autres l'analogie de sa démarche avec celle d'un Indien sur le sentier de la guerre.
48. Viens dans la salle à manger, dis-je, et oublions le passé
49. A droite de cette feuille apparait le bord de celle d'au-dessous.
50. Les rues défilaient de plus en plus fermées au pouvoir magique du printemps.

B. Répondre en francais à deux sur quatre des questions suivantes: 20%

(These questions are written on the blackboard).

C. Grammar: 15 %

1. Translate the following two sentences into French: 5%

   a. How long have you been speaking French?

   b. If I had had the time I would have gone to Paris last year

2. (You should)_____étudier davantage.

3. (They ought to have)_____m'avertir plus tôt.

4. Employer dans une phrase huit sur douze des expressions idiomatiques suivantes:

a. en vouloir à	g. et ainsi de suite
b. s'agir de	h. en faire autant
c. avoir bonne mine	i. donner sur
d. n'en pouvoir plus	j. sauter aux yeux
e. faire beau	k. assister à
f. faire bonne chère	l. prendre son courage à deux mains

Brooklyn College
The City University of New York
Department of Modern Languages

French 3: Hour Exam #2
S.R. Powell: 3/29/74

A. Traduire les mots soulignés: (70%)

1. On croirait que ca te fait plaisir.
2. Ils doivent etre du pays.
3. Tu as pourtant dans ta chambre un coffret fermé a clef ou tu gardes je ne sais trop quoi, de l'argent, je suppose.
4. Elles avaient des figures de circonstance, graves et anitoyées.
5. C'était une personne d'un autre temps, la survivante d'une province naufragée.
6-7. Dans le siecle et la province qu'elle transportait autour d'elle comme la seule atmosphere respirable, on ne confie pas ses économies à une banque, a une entreprise anonyme, douteuse: on les garde chez soi, dans une cachette connue de soi seul.
8. Elle survivait à ses parents et a ses amis dont personne ne fleurissait les tombes, la veille des Toussaint.
9. Elle ne parlait plus guere à personne, n'avait personne a aimer, pas meme un chat.
10. Il a fallu que je lui explique ce que c'était qu'un mixer, vous vous rendez compte!
11. Elle redit le mot francais, qu'elle ne connaissait pas depuis longtemps
12. Il se plaisait à nous raconter comment.... il avait rompu ses fiancailles pour le seul motif que.....
13. Jamais aucun bruit n'avait couru sur sa vie privée.
14. L'oncle Eugene venait de mourir et nous mesurions la perte que nous venions de faire.
15. J'aurais du etre ému. Le souvenir du triste volume m'en empechait.
16. L'oncle Eugene voulait paraitre le modèle des comptables. Il se voulait aussi le modele des vertus.
17. Le russe! La langue la plus difficile qui soit.
18. Une telle coincidence ne pouvait pas ne pas me frapper.
19. Je suivais avec soin les nécrologies des journaux.
20. Le volume envoyé ne répondait en rien au caractere du défunt, a ses habitudes, à ses manies, a l'idée que nous nous en faisions.
21. Dois-je croire que rien n'est vrai, que nos jugements sont précaires, que tout enfin est apparence et faux semblant?
22. Il n'arrive pas deux fois sur dix que l'envoi soit refusé.
23. D'ailleurs, mon stock est a peu près épuisé maintenant. Il ne me reste que quelques volumes.
24. Mais pouvoir accéder à une plage...cela signifiait la paix, un bien q'il venait de recouvrer et dont les millions.....
25. Ils s'attendirent à la voir décapitée d'un moment a l'autre, mais rien ne se passa sinon une avalanche de pierres.
26. Rien ce soir. A moins que vous ayez des pommes de terre.
27. Il n'avait pas oublié la question, il avait simplement essayé de ne pas y répondre ou peut-etre pris le temps d'y réfléchir.

28. Ce mince personnage jaune dans la campag[illegible] avait quelque chose d'irréel et de triste [illegible]
29. Elle disparut dans le champ de lin.
30. On ne pouvait s'empecher de penser à tous les [illegible] par la mer.
31. Elle finissait par lui vendre tout ce [illegible] dans ses réserves de guerre.
32. Le pays refusait de s'intéresser à Mlle So[illegible]
33. Je ferai n'importe quoi pour que vous n'y [illegible]
34. Il fallait aller jusqu'au bout pour se d[illegible] délivrer elle.
35. Il aurait voulu y poser ses levres, mais [illegible] incapable d'un mouvement, il ne pouvait que regarder.
36. Lorsqu'en 1958 Marguerite Duras recut le Pri[illegible] pour Moderato Cantabile (d'on est tirée La Leçon de Musique) derriere elle s'étendait déjà toute une carrière de romancière.
37. Les personnages n'ont pas d'identité et leur role dans le roman consiste à en obtenir une coute que coute.
38. Tu es sur de ne pas savoir ce que ca veut dire, moderato cantabile?
39. Dans le temps qui suivit ce propos, le bruit de la mer entra par la fenetre ouverte.
40. Les couleurs du couchant devinrent tout a coup si glorieuses que la blondeur de cet enfant s'en trouva modifiée.
41. De la musique s'éleva par-dessus la rumeur d'une foule qui commençait à se former au-dessous de la fenetre, sur le quai.
42. Ce soir il va me demander de chanter, il le fera si bien que je ne pourrai pas refuser de chanter.
43. Le bruit sourd de la foule s'amplifiait toujours, il devenait maintenant si puissant meme à cette hauteur-là de l'immeuble, que la musique en était débordée.
44. L'homme, dans son délire, se vautrait sur le corps étendu de la femme.
45. Apparemment, toute dignité l'avait quitté à jamais.
46. Quand meme, dit Anne Desbaresdes en arrivant boulevard de la Mer, tu pourrais t'en souvenir une fois pour toutes.
47-48 Peut-etre alsors pleur-t-il, mais le crépuscule trop avancé déja ne permit d'apercevoir que la grimace ensanglantée et tremblante de son visage et non plus de voir si des larmes y coulaient.
49. Il avait franchi le cercle enchanté qui la séparait du monde.
50. C'est alors que l'idée m'est venue de consulter les nécrologies des journaux et d'envoyer mes volumes contre remboursement.

B. Répondre a deux sur quatre des questions suivantes: (30%)

Brooklyn College
Department of Modern Languages
The City University of New York

Français III: Hour Exam III
S. R. Powell, January 4, 1974

A. Traduire les mots soulignés: (50%)

1. Je n'ai jamais su s'il fallait dire un le pied sur le trottoir, deux le pied suivant sur la première marche, et ainsi de suite, ou si le trottoir ne devait pas compter. (181)
2. Je ne savais par où commencer ni par où finir. (181)
3. Je veux dire qu'aucun des trois chiffres ne m'est plus présent à la mémoire. (181)
4. Alors il ne faut pas penser à certaines choses, à celles qui vous tiennent à coeur, ou plutôt, il faut y penser, car à ne pas y penser on risque de les retrouver, dans la mémoire, petit a petit. (182)
5. Car si celaavait été leur intention ils n'auraient pas fermé la porte, mais ils l'auraient laissé ouverte, afin que les personnes rassemblées dans le vestibule puissent jouir de la correction, et en tirer une lecon. (182)
6. Nous allons acheter ton chapeau, comme si le chapeau préexistait depuis l'éternité, dans un endroit determiné. (183)
7. Ce qui venait de m'arriver n'avait pas de quoi faire date dans mon existence. Ce ne fut ni le berceau ni le tombeau de quoi que ce soit. (184)
8. Je regardai au troisième et dernier étage ma fenêtre, outrageusement ouverte. Le nettoyage à fond battait son plein. (185)
9. Ils auraient pu le faire, s'ils avaient voulu. (185)
10. Je levai les yeux au ciel, d'ou nous vient le fameux secours, où les chemins ne sont pas marqués. (186)
11. La chaussée aux véhicules, le trottoir aux piétons. On aurait dit de l'ancien testament. (188)
12. Il faut marcher sans penser à ce qu'on fait, comme on soupire, et moi quand je marchais sans penser à ce que je faisais je marchais comme je viens de le dire, et quand je commencais à me surveiller je fiasais quelques pas d'assez bonne fortune et puis je tombais. (186-187)
13. ... une vieille dame qui devait peser dans les 200 livres. (188)
14. On ne lynche jamais les enfants, les bebes, quoi ou'ils fassent sont blanchis d'avance. (188)
15. La suggestion qu'il pût aller trop vite au Zoo devait l'amuser. (190)
16. On aurait pu assommer un boeuf avec. (191)
17. Peut-être qu'elle m'avait pris sur ses genoux quand j'étais dans les langes. (192)
18. Nous faisions notre possible tous les deux pour comprendre, pour expliquer. (193)
19. Il m'avait préferé a un enterrement, c'était un fait qui durerait éternellement. (194)
20. Je commencais a en avoir par-dessus la tête de ce cocher. (194)

21. Je lui proposai de prendre un verre. (195)
22. J'aurais dû enlever mon manteau et le jeter par la fenêtre, mais il aurait fallu y penser. (197)
23. Gonzague feignit de ne rien entendre. (202)
24. Il se montra pour une fois à la hauteur des circonstances. (207)
25. Pourvu que je ne tombe pas sur un type qui me connaît. (205)
26. Il en remuerait d'aise dans son tombe, le père Rabotin. (212)
27. Interrogée, la petite le tira d'embarras. (214)
28. La fortune et l'élégance peuvent-elles avoir des obligations envers la guenille. La reconnaissance ça monte, ça ne redescend pas. (220)
29. Il me semble que tout se sépare dans ma tête, et que je suis en train de me dissoudre dans le vide. (286)
30. Je m'évapore dans l'air, j'ai des membranes et plus rien ne me retient. (286)
31. Ou n'étaient-ce que des suites de signes sans signification, qui ont éveillé en moi le souvenir de la beauté. (289)
32. Et même si nous oublions, tout cela demeurera éternellement présent, parce que cela a été, parce que cela avait été avant même d'être. (290)
33. Ce ne fut pas facile. Mais qu'est-ce qui est facile? (197)
34. La voix, accentuant curieusement les e muets, s'avouvait étrangère. (214)

B. Traduire les mots soulignés: (20%)

1. Le perron n'était pas haut. (181)
2. un paysage charmant, très onirique. (183)
3. J'allais à la lande. (186)
4. ...la période qui s'étend à perte de vue. (187)
5. le cocher me pria de lui faire l'honneur... (196)
6. le ventre gonflé du flic de faction. (202)
7. la paie mensuelle d'un de ces comptables... (203)
8. Néanmoins, il fallait faire vite. (203)
9. le maître-chanteur le suivait toujours. (206)
10. avec un sang-froid délicieux. (207)
11. Il s'agissait de la douairière de Kerfaouet. (209)
12. Je me suis arrangé pour avoir 2 jours libres. Bec à bec, William.
13. il lui fallait être saoul. (211)
14. ...verrous à pompe, oeilletons-mouchards et autres ennemis habituels qu'il honorait d'un regard de connaisseur.
15. Cet acte de probité ferait une excellente propagande touristique. (215)
16. Gonzague sourit à la pensée de voir apparaître, habillé, ce nu dont il connaissait trois alléchants aspects. (215)
17. La situation devenait limpide. (216)
18. Figée comme une cariatide, elle semblait supporter avec peine le poids d'un temple prêt à s'effronder. (217)
19. La dame eut un leger haut-le-corps. (215)
20. A peu près dégrisé, il avait envie de reconsidérer la question. (216)

C. Répondre en français à une des questions suivantes: (30%)

1. D'après Camus (L'Hote) comment l'homme moderne, qui habite dans un monde dépourvu de tout principe moral, peut-il se conduire et vivre?

2. Démontrer comment L'expulsé de Beckett est à la fois une nouvelle et une analyse de la nouvelle comme genre littéraire.

3. Démontrer comment Alors je pourrai trouver la paix et le sommeil est une nouvelle manquée.

Répondre en francais à deux des questions suivantes: (30%)

1. Michel Déon (Sur une falaise) et Marguerite Duras (La Leçon de Musique) concentrent-ils notre attention sur l'aspect rituel -- mécanique et répétitif -- de la vie? Y a-t-il des "interruptions" dans ces deux contes? Quel est l'effet des "interruptions" sur les personnages?

2. Félicien Marceau (Contre Rembourgement) et Alain Robbe-Grillet (Scène) nous presentent-ils des mondes où les apparences (paraître) jouent un rôle aussi important que les "vérités" (être)? Y a-t-il des changements de l'optique des personnages dans ces contes? Qu'est-ce que la "vérité" pour chacun de ces auteurs?

3. Quelle est l'image de l'homme moderne qui se dégage de L'Hôte d'Albert Camus? Comment l'homme moderne peut-il donner un sens à sa destinée terrestre?

BROOKLYN COLLEGE
OFFICE OF THE REGISTRAR

PRELIMINARY CLASS ROSTER

259

AS OF 02/25/74

CODE	TERM	SUBJECT	NUMBER	SECTION
5327	SPRING 1974	FRENCH	4.	A

CLAS

& Curr	Soc. Sec. No.		Student's Name	A&B	C		
201	066 50 9762	/	CAMINITI FRANCES M	-6	-4	10	90
103	116 46 0907	/	CHARLES HENRY C	-47	-6	53	47
206	116 38 1822		CONNELLY PAMELA J				
501	093 46 2970	/	DUBIN SUSAN D	-29	-6	35	65
801	123 40 2500	/	FINGERHUT SUSAN E	-5½	-2	-7½	92.5
201	123 50 3575	/	FISCHMAN SUSAN	-1½	-1	-2½	97.5
301	071 48 5730	/	KURZ EVELYN	-10	-6	16	84
301	070 50 6885		LIPSIUS PETER L	-6	-4	10	90
201	062 48 5813	/	MARTIN LYNN M	-7½	-5	12½	87.5
303	116 46 9046		PASQUET FRITZ	-11			-11
603	100 38 9286	/	PETERS MICHAEL J	-10½	-3	13½	86.5
201	055 44 5505		SAMUELS LAURENCE				
601	078 46 5028	/	SANTORO JOANNE F	-13	-6	18+1	81
701	092 42 3497	/	STEIN LORI	-6½	-2	-8½	91.5
203	081 46 8061	/	VELASQUEZ BONIFACIO	-20	-6	-26	-14
				6	9	15	0

) THE INSTRUCTOR:
is is a preliminary roster of your section. It is for your personal use.
e roster is NOT to be returned to the Registrar's Office. Do NOT report
screpancies that appear on this roster. You will receive an official copy
your roster by the 6th week of the term.

Powell

260

Brooklyn College
The City University of New York
Department of Modern Languages

'rench 4: Hour Exam III
:. Robert Powell

'. Traduire les mots soulignés: (20%) TRADUIRE 20 SUR 25

1. Assez de malheureux ici-bas vous implorent:/ Coulez pour eux.
2. Parlez: nous rendrez-vous ces extases sublimes/ Que vous nous ravissez?
3. Laissez-moi m'endormir du sommeil de la terre!
4. La mort trouve à ma voix une voix prophétique.
5. Pourquoi vous fallut-il tarir mes espérances,/ Ne pas me laisser homme avec mes ignorances.
6. Prends ton luth' prends ton luth! je ne peux plus me taire.
7. Dans son amour sublime il berce sa douleur,/ Et, regardant couler sa sanglante mamelle,/ Sur son festin de mort il s'affaisse et chancelle.
8. Alors il se soulève, ouvre son aile au vent,/ Et se frappant le coeur avec un cri sauvage,/ Il pousse dans la nuit un si funèbre adieu,/ Que les oiseaux des mers désertent le rivage.
9. Les Djinns funèbres...pressent leurs pas; leur essaim gronde.
10. Autour de lui le temps et l'espace et le nombre;/Et la forme et le bruit expiraient, en créant/ L'unité formidable et noire du néant.
11. Tout passe.--L'art robuste/Seul à l'éternité.
12. Les dieux eux-mêmes meurent./ Mais les vers souverains/ Demeurent
13. Ils passent comme une ligne noire, au sable illimité; et le désert reprend son immobilité quand les lourds voyageurs à l'horizon s'effacent.
14. L'ardent Imperator vit dans ses larges yeux étoilés de points d'or toute une mer immense où fuyaient des galères.
15. Chaque jour vers l'enfer nous descendons d'un pas.
16. La Nature est un temple où de vivants piliers/ Laissent parfois sortir de confuses paroles
17. Tout en chantant sur le mode mineur
18. Prends l'éloquence et tords-lui son cou!
19. Je sens que les oiseaux sont ivres d'être parmi l'écume inconnue des eaux.
20. Un fantome s'immobilise au songe froid de mépris que vêt parmi l'exil inutile le Cygne.
21. Il ne faut pas laisser les intelleucuels jouer avec les allumettes.
22. Je suis faite pour plaire/ Et n'y puis rien changer.
23. Notre Père qui êtes aux cieux/ Restez-y/ Et nous resterons sur la terre.
24. Mais ce n'est plus pareil et tout est abimé.
25. La chair est triste, hélas! et j'ai lu tous les livres.

Brooklyn College
Department of Modern Languages
The City University of New York

Francais IV: Powell
le 27 février 1974

A. Traduire les mots soulignés: (see attached pages) 25%

B. Répondre en francais a cinq sur dix des questions suivantes: 50%

1. Discuter l'usage que fait Chénier de la mythologie grecque dans La jeune Tarentine. Le poème est-il lyrique? narratif/? dramatique?

2. Commenter l'importance de la derniere strophe (les deux dernieres strophes) de La Jeune Captive. Nuisent-elles a la qualité lyrique du poème?

3. Discuter l'usage des participes présents dans le Sonnet a Hélène de Ronsard.

4. Comment la structure du sonnet Sur la mort de Marie souligne-t-elle la comparison que fait Ronsard entre la jeune fille et la rose?

5. Le poète établit-il une hiérarchie temporelle dans le Sonnet a Cassandre? Qu'est-ce qui représente le passé, le présent, le futur dans ce sonnet?

6. Quel est l'effet du passage de temps dans les deux poemes de Francois Villon que nous avons lus? Comment Villon voit-il la mort?

7. Les poésies de Charles d'Orléans sont-elles optimistes? pessimistes? Quel est l'effet du passage de temps dans ces poésies?

8. Pourquoi du Bellay n'aime-t-il pas l'Italie? Quelle figure de rhétorique emploie-t-il dans Sonnet # 31 pour souligner son antipathie pour l'Italie? Pourquoi n'aime-t-il pas la cour?

9. Quel est le sujet du Sonnet "Si notre vie est moins qu'une journée?" Le poète se sert-il des idées néo-platoniciennes?

10. Choisir un poème que nous avons lus. Expliquer le role que joue la nature (le monde quotidien, le paysage) dans ce poème.

C. Essai: Répondre en francais a une sur deux des questions suivantes: 25%

Rondeau

(1) Le temps a laissé son manteau
De vent, de froidure et de pluie,
Et s'est vêtu de broderie,
De soleil luisant, clair et beau.

Il n'y a bête, ni oiseau,
Qu'en son jargon ne chante ou crie:
Le temps a laissé son manteau
De vent, de froidure et de pluie.

Rivière, fontaine et ruisseau
Portent, en livrée jolie,
Gouttes d'argent, d'orfèverie,
Chacun s'habille de nouveau.
Le temps a laissé son manteau.

Charles D'Orléans

Ballade: En regardant vers le pays de France...

En regardant vers le pays de France,
Un jour m'advint, à Douvres sur la mer,
Qu'il me souvint de la douce plaisance
Que je souloie au dit pays trouver,
Si commencai de coeur à soupirer,
Combien certes que grand bien me faisoit
De voir France que mon coeur aimer doit.

(2-3) Je m'avisai que c'était nonsavance
De tels soupirs dedans mon coeur garder,
Vu que je vois la voie commence
De bonne paix, qui tous biens peut donner;
Pour ce; tournai en confort mon penser;
Mais non pourtant mon coeur ne se lassoit
De voir France que mon coeur aimer doit.

Alors chargeai en la nef d'Espérance
Tous mes souhaits, en leur priant d'aller
Outre la mer sans faire demeurance,
Et à France de me recommander.
Or nous doint Dieu bonne Paix sans tarder:
Adonc aurai loisir, mais qu'ainsi soit,
De voir France que mon coeur aimer doit.

Paix est trésor qu'on ne peut trop louer;
Je hais guerre, point ne la dois priser;
Destourbé m'a longtemps, soit tort ou droit,
De voir France que mon coeur aimer doit.

Charles D'Orléans

Stances (from the Testament)

Je plains le temps de ma jeunesse,
Auquel j'ai plus qu'autre galé
Jusqu'à l'entrée de vieillesse,
Qui son partement m'a celé.
Il ne s'en est à pied allé
N'à cheval: hélas; comment donc?
(4-5) Soudainement s'en est volé
Et ne m'a laissé quelque don.

Allé s'en est, et je demeure
Pauvre de sens et de savoir,
Triste, failli, plus noir que meure,
Qui n'ai ni cens, rente n'avoir;
Des miens le moindre, je dis voir,
De me désavouer s'avance,
Oubliant naturel devoir
Par faute d'un peu de chevance.

Hé! Dieu, si j'eusse étudié
Au temps de ma jeunesse folle,
Et à bonnes moeurs dédié,
J'eusse maison et couche molle,
Mais quoi! je fuyoie l'école
Comme fait le mauvais enfant;
En écrivant cette parole
(6) A peu que le coeur ne me fend.

Où sont les gracieux galants
Que je suivais au temps jadis,
Si bien chantants, si bien parlants,
Si plaisants en faits et en dits?
Les aucuns sont morts et roidis,
(7) D'eux n'est-il plus rien maintenant:
Repos aient en paradis
Et Dieu sauve le remenant!

Et les autres sont devenus,
Dieu merci! grands seigneurs et maitres;
Les autres mendient tous nus
Et pain ne voient qu'aux fenetres;
Les autres sont entrés en cloitres
De Célestins et de Chartreux,
Bottés, housés comme pecheurs d'oitres
Voyez l'état divers d'entre eux!

Francois Villon

Ballade des pendus (from the Testament)

Freres humains, qui après nous vivez,
n'ayez le coeur contre nous endurci,
Car, si pitié de nous pauvres avez,
Dieu en aura plus tôt de vous merci.
Vous nous voyez ci attaché cinq , six:
Quant de la chair, que trop avons nourrie,
Elle est piéçà, dévorée et pourrie,
Et nous, les os, devenons cendre et poudre.
De notre mal personne ne s'en rie,
Mais priez Dieu que tous nous veuille absoudre!

(8) Si frères vous clamons, pas n'en devez
Avoir dédain, quoique fumes occis
Par justice. Toutefois, vous savez
Que tous hommes n'ont pas bon sens assis;
Excusez-nous, puisque sommes transis,
Envers le Fils de la Vierge Marie,
Que sa grace ne soit pour nous tarie,
Nous préservant de l'infernale foudre
Nous sommes morts, ame ne nous harie,
Mais priez Dieu que tous nous veuille absoudre!

La pluie nous a débués et lavés,
Et le soleil desséchés et noircis;
Pies, corbeaux, nous ont les yeux cavés,
Et arraché la barbe et les sourcils,
Jamais, nul temps, nous ne sommes rassis;
Puis çà, puis là, comme le vent varie,
A son plaisir sans cesser nous charrie;
Plus becquetés d'oiseaux que dés à coudre.
Ne soyez donc de notre confrérie;
Mais priez Dieu que tous nous veuille absoudre!

(9-10)

Envoi

Prince Jésus, qui sur tous as maitrie,
Garde qu'Enfer n'ait de nous seigneurie:
A lui n'ayons que faire ni que soudre,
Hommes, ici n'a point de moquerie,
Mais priez Dieu que tous nous veuille absoudre!

Francois Villon

Sonnet (from l'Olive)

Si notre vie est moins qu'une journée
En l'éternel, si l'an que fait le tour
Chasse nos jours sans espoir de retour,
Si périssable est toute chose née,

Que songes-tu, mon ame emprisonnée?
Pourquoi te plait l'obscur de notre jour,
Si pour voler en un plus clair séjour
Tu as au dos l'aile bien empennée?

Là est le bien que tout esprit désire,
Là, le repos ou tout le monde aspire,
Là est l'amour, là, le plaisir encore.

Là, o mon ame, au plus haut ciel guidée,
Tu y pourras reconnaitre l'Idée
De la beauté, qu'en ce monde j'adore.

Joachim du Bellay

Sonnet 31 (Regrets)

Heureux qui, comme Ulysse, a fait un beau voyage,
Ou comme celui-là qui conquit la toison,
Et puis est retourné, plein d'usage et raison,
Vivre entre ses parents le reste de son age!

Quand reverrai-je, hélas! de mon petit village
Fumer la cheminée? et en quelle saison
Reverrai-je le clos de ma pauvre maison,
Qui m'est une province, et beaucoup davantage?

Plus me plait le séjour qu'ont bati mes aieux,
Que des palais romains le front audacieux;
Plus que le marbre dur me plait l'ardoise fine,

(11-12)

Plus que le Tibre latin mon Loire gaulois,
Plus que le mont Palatin mon petit Lyré,
Et plus que l'air marin la douceur angevine..

Joachim du Bellay

Sonnet 150 (Regrets)

Seigneur, je ne saurais regarder d'un bon oeil
Ces vieux singes de cour, qui ne savent rien faire
Sinon en leur marcher les princes contrefaire,
Et se vetir comme eux, d'un pompeux appareil.

Si leur maitre se moque, ils feront le pareil,
S'il ment, ce ne sont eux qui diront du contraire
Plutot auront-ils vu, afin de lui complaire
La lune en plein midi, à minuit le soleil.

(13-14)

Si quelqu'un devant eux recoit un bon visage,
Ils le vont caresser, bien qu'ils crevent de rage;
S'il le recoit mauvais, ils le montrent au doigt:

Mais ce qui plus contre eux quelquefois me désire
C'est quand devant le roi, d'un visage hypocrite,
Ils se prennent à rire, et ne savent pourquoi

Joachim du Bellay.

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Ode à Cassandre (Ronsard, Pierre de)

Mignonne, allons voir si la rose
Qui ce matin avait déclose
Sa robe de pourpre au soleil,
A point perdu, cette veprée,
Les plis de sa robe pourprée
Et son teint au votre pareil.

Las! voyez comme en peu d'espace,
Mignonne, elle a dessus la place
Las! Las! ses beautés laissé choir;
O vraiment marâtre Nature,
Puisqu'une telle fleur ne dure
Que du matin jusques au soir!

Donc, si vous me croyez, mignonne,
Tandis que votre age fleuronne
En sa plus verte nouveauté,
Cueillez, cueillez votre jeunesse:
Comme à cette fleur, la vieillesse
Fera ternir votre beauté.

Sonnet à Cassandre (Ronsard, Pierre de)

Je veux lire en trois jours l'Illiade d'Homere,
Et pour ce, Corydon, ferme bien l'huis sur moi:
Si rien me vient troubler, je t'assure ma foi,
Tu sentira combien pesante est ma colère.

Je ne veux soulement que notre chambrière
Vienne faire mon lit, ton compagnon, ni toi;
Je veux trois jours entiers demeurer à requoi,
Pour folatrer apres, une semaine entiere.

Mais si quelqu'un venait de la part de Cassandre,
Ouvre-lui tot la porte, et ne le fais attendre,
Soudain entre en ma chambre, et me viens accoutrer.

Je veux tant seulement à lui seul me montrer;
Au reste, si un dieu voulait pour moi descendre
Du ciel, ferme la porte, et ne le laisse entrer.

Sonnet sur la mort de Marie P. de Ronsard

Comme on voit sur la branche, au mois de mai, la rose
En sa belle jeunesse, en sa premiere fleur
Rendre le ciel jaloux de sa vive couleur,
Quand l'aube de ses pleurs au point du jour l'arrose;

La grace dans sa feuille et l'amour se repose,
Embaumant les jardins et les arbres d'odeur;
Mais battue ou de pluie ou d'excessive ardeur
Languissante elle meurt feuille à feuille déclose

Ainsi en ta première et jeune nouveauté,
Quand la terre et le ciel honoraient ta beauté,
La Parque t'a tuée, et cendre tu reposes.

Pour obsèquès recois mes larmes et mes pleurs,
Ce vase plein de lait, ce panier plein de fleurs,
Afin que vif et mort ton corps ne soit que roses.

Sonnet à Hélène P. de Ronsard

Quand vous serez bien vieille, au soir, à la chandelle,
Assise auprès du feu, dévidant et filant,
Direz, chantant mes vers, en vous émerveillant
"Ronsard me célébrait du temps que j'étais belle.

Lors vous n'aurez servante oyant telle nouvelle,
Déjà sous le labeur à demi sommeillant,
Qui au bruit de mon nom ne s'aille réveillant,
Bénissant votre nom de louange immortelle.

Je serai sous la terre, et fantome sans os,
Par les ombres myrteux je prendrai mon repos
Vous serez au foyer une vieille accroupie,

Regrettant mon amour et votre fier dédain,
Vivez, si m'en croyez, n'attendez à demain:
Cueillez dès aujourd'hui les roses de la vie.

La jeune Tarentine André Chénier

Pleurez, doux alcyons! ô vous, oiseaux sacrés,
Oiseaux chers à Thétis, doux alcyons, pleurez!

Elle a vécu, Myrto, la jeune Tarentine!
Un vaisseau la portait aux bords de Camarine:
Là, l'hymen, les chansons, les flutes, lentement
Devaient la reconduire au seuil de son amant.
Une clef vigilante a, pour cette journée,
Sous le cèdre enfermé sa robe d'hyménée,
Et l'or dont au festin ses bras seront parés,
Et pour ses blonds cheveux les parfums préparés.
Mais, seule sur la proue, invoquant les étoiles,
Le vent impétueux qui soufflait dans les voiles,
L'enveloppe. Etonnée et loin des matelots,
Elle crie, elle tombe, elle est au sein des flots.

Elle est au sein des flots, la jeune Tarentine!
Son beau corps a roulé sous la vague marine.
Thétis, les yeux en pleurs, dans le creux d'un rocher,
Aux monstres dévorants eut soin de le cacher.
Par ses ordres bientot les belles Néréides
L'élèvent au-dessus des demeures humides,
Le poussent au rivage, et dans ce monument
L'ont au cap du Zéphyr déposé mollement;
Et de loin, à grands cris appelant leurs compagnes,
Et les nymphes des bois, des sources, des montagnes,
Toutes, frappant leur sein et trainant un long deuil,
Répétèrent, hélas! autour de son cercueil:
"Hélas, chez ton amant tu n'est point ramenée,
Tu n'as point revetu ta robe d'hyménée,
L'or autour de tes bras n'a point serré de noeuds,
Les doux parfums n'ont point coulé sur tes cheveux."

A la Foret de Gastine Pierre de Ronsard

Couché sous tes ombrages verts,
Gastine, je te chante
Autant que les Grecs par leurs vers
La foret d'Erymanthe.

Car malin, celer je ne puis
A la race future
De combien obligé je suis
A ta belle verdure:

Toi, qui sous l'abri de tes bois
Ravi d'esprit m'amuses:
Toi, qui fais qu'a toutes les fois
Me répondent les Muses:

Toi, par qui de ce méchant soin
Tout franc je me délivre,
Lorsqu'en toi je me perds bien loin,
Parlant avec un livre.

Tes bocages soient toujours pleins
D'amoureuses brigades
De Satyrs et de Sylvains
La crainte des Naiades.

En toi habite désormais
Des Muses le collège,
Et ton bois ne sente jamais
La flamme sacrilège.

La jeune captive André Chénier

"L'épi naissant murit de la faux respecté;
Sans crainte du pressoir, le pampre tout l'été
Boit les doux présent de l'aurore;
Et moi, comme lui belle, et jeune comme lui,
Quoi que l'heure présente ait de trouble et d'ennui,
Je ne veux point mourir encore.

"Qu'un sotique aux yeux secs vole embrasser la mort,
Moi je pleure et j'espère, au noir souffle du Nord
Je plie et relève ma tete.
S'il est des jours amers, il en est de si doux!
Hélas! quel miel jamais n'a laissé de dégouts?
Quelle mer n'a point de tempete?

"L'illuision féconde habite dans mon sein.
D'une prison sur moi les murs pèsent en vain,
J'ai les ailes de l'espérance.
Echappée aux réseaux de l'oiseleur cruel,
Plus vive, plus heureuse, aux campagnes du ciel
Philomèle chante et s'élance.

"Est-ce à moi de mourir? Tranquille je m'endors,
Et tranquille je veille, et ma veille aux remords
Ni mon sommeil ne sont en proie.
Ma bienvenue au jour me rit dans tous les yeux;
Sur des fronts abattus, mon aspect dans ces lieux
Ranime presque de la joie.

"Mon beau voyage encore est si loin de sa fin!
Je pars, et des ormeaux qui bordent le chemin
J'ai passé les premiers à peine.
Au banquet de la vie à peine commencé,
Un instant seulement mes lèvres ont pressé
La coupe en mes mains encore pleine.

"Je ne suis qu'au printemps, je veux voir la moisson;
Et, comme le soleil, de saison en saison,
Je veux achever mon année.
Brillante sur ma tige en l'honneur du jardin,
Je n'ai vu luire encor que les feux du matin;
Je veux achever ma journée.

"O mort! tu peux attendre; éloigne, éloigne-toi;
Va consoler les coeurs que la honte, l'effroi,
Le pale désespoir dévore.
Pour moi Palès encore a des asiles verts,
Les Amours des baisers, les Muses des concerts,
Je ne veux point mourir encore."

Ainsi, triste, et captif, ma lyre toutefois
s'éveillait, écoutant ces plaintes, cette voix,
Ces voeux d'une jeune captive;
Et secouant le faix de mes jours languissants,
Aux douces lois des vers je pliai les accents
De sa bouche aimable et naïve.

Ces chants, de ma prison témoins harmonieux,
Feront à quelque amant des loisirs studieux
Chercher quelle fut cette belle;
La grace décorait son front et ses discours,
Et, comme elle, craindront de voir finir leurs jour
Ceux qui les passeront près d'elle.

22

23

24-25

1974

1/1974 – 12/1974 –

[249 West 76th St, #4A
NYC, NY 10023

8/31/1974 – SRP awarded Ph.D. in French Literature from Indiana University, Bloomington, IN 47401

(was able to collect unemployment insurance from the Brooklyn College position, 1973–1974)

1973–1975 – Editor, Multinational American Management Association, NYC

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INDIANA UNIVERSITY
Department of French and Italian
BALLANTINE HALL
BLOOMINGTON, INDIANA 47401
TEL NO. 812 337-5458

April 12, 1974

Mr. S. Robert Powell
249 West 76thSt. Apt. 4A
New York, New York 10023

Dear Mr. Powell:

It was very nice to receive your letter: please excuse the word; my brain is not at its best on Friday evening with a weekend of work ahead. However, I am most pleased that your thesis is almost completed and I look forward to reading it. I am leaving here on May 10th and returning on June 8th, so I don't believe there is much point in my trying to read it until I get back to Bloomington. I may not be able to read it immediately even then since I am expecting a friend from Japan and her husband, but their visit will be brief, unfortunately, or at least I presume they cannot stay long because of children at home. In all events, I am certain that a defense date of July 19th is fine, insofar as I am concerned, because I have confidence that substantively the thesis will be in very good shape. If there are small stylistic corrections, I assume they can be made fairly expeditiously. I shall look forward then to seeing your thesis upon my return in early June and to seeing you in July on the 19th.

Sincerely,

Charlotte F. Gerrard

Charlotte F. Gerrard

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INDIANA UNIVERSITY
Department of French and Italian
BALLANTINE HALL
BLOOMINGTON INDIANA 47401

TEL NO 812 337-5158

June 21, 1974
Bloomington, Indiana

Dear Mr. Powell,

I have just finished reading the revised introduction and conclusion to your thesis. In my opinion, you have done a splendid job of modifying the introduction. I was very impressed by the fact that you were able to accomplish the revision in such a short time and yet do such an excellent job of it. To my way of thinking the introduction now provides the nuanced foundation which the thesis deserved. If I seemed harsh before, it was only to make the point clear.

I have noted some typographical errors in the margins. Otherwise, I am entirely satisfied and see no reason why the defense cannot be held on the appointed date. As far as I am concerned, you need not send the remaining chapters to me in their corrected form unless you so desire. I am confident that your revision of the chapters will be as sound as the work you did on the introduction and conclusion. Congratulations, and I look forward to seeing you in July.

Sincerely yours,
Emanuel Mickel

Announcing the
Final Examination of
S. Robert Powell
for the
Degree of Doctor of Philosophy
Friday, July 19, 1974, 1:00 PM
Ballantine Hall 010

Dissertation: The Renaissance and Cubist Conceptions of Space and Art in the Nineteenth-Century French Novel: A Study of the Form and Content of the Descriptions of Landscape in Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, Le Ventre de Paris, and A Rebours, and of the Form and Content of Those Novels Seen as Autonomous Aesthetic Phenomena.

Having examined the form and content of the descriptions of landscape in Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, Le Ventre de Paris, and A Rebours, as well as the form and content of those novels seen as autonomous aesthetic phenomena we can conclude that the principal novelists in France in the nineteenth century utilized in the creation of their novels spatial and aesthetic principles which were rudimentarily established at the time of the Renaissance in the late fifteenth and sixteenth century but which were fully developed only during the late eighteenth and nineteenth century. At the same time, those novels contain, in varying degrees, spatial and aesthetic innovations which adumbrate the ultimate demise of the Renaissance conception of space and art during the final decades of the nineteenth century. Those same spatial and aesthetic innovations within the Renaissance space picture represent a rudimentary expression of the spatial and aesthetic principles of the cubist conception of space and art.

Outline of Studies
Major: French
Minors: Phonology
Fine Arts

Committee in Charge

Dr. John P. Houston, Chairman (337-1952)
Dr. Theodore Bovie
Dr. Charlotte Gerrard
Dr. Emanuel J. Michel, Jr.

Educational Career

B.A. The Pennsylvania State Univ., 1965
M.A. The George Washington Univ., 1967

Approved: John P. Houston
John P. Houston

Any member of the Graduate Faculty may attend. As a courtesy, please contact the Chairman in advance.

Robert!

"Look [redacted]! [illegible] says it's that he's [illegible] his Ph.D."

The column "Dishin the Dirt" that is given below appeared in The Scrantonian (Sunday, July 21, 1974, p. 56). An original copy of that column was given to SRP by HLRP during the summer of 1974--it is from that original copy that the copy that is given below was made. Contained in the newspaper column in question are three items of interest: one about The Homestead Golf Course, one about SRP, one about Lakeland Golf Course.

56—Sun., July 21, 1974

Dishin' the Dirt

The University of Scranton, true to tradition, went out of town to hire an athletic director to replace the one they brought in from Rochester in 1968 * * * At the rate reservations are being made, the 1974 Area Hall of Fame dinner Sept. 22 at the Scranton Elks Club will be a complete sellout a month before the event * * * Big John Schmelfenig, the all-sports official, set some sort of a record at the Federal Bowling League clambake at McDonnell's Grove when he scored nine straight ringers while posting a 24-1 record in quoit competition * * * Scrantonian-Tribune League bowlers Irene Sherbinko, Lee Chobey and Louise Kranick watched all the big ones get away during their annual fishing trip to the Bernice and Stanley Zeino estate at Perth, Ontario, Canada * * * Ed 'Red' Coleman, the ex-University of Scranton coach who ranked as one of the region's top basketball officials for many years, is a surgical patient at Mercy Hospital; also in the Mercy is another ex-basketball official, Ward Stein, who worked in the old State League when the pros played inside nets * * * Elmhurst Country Club will host the annual golf tournament sponsored by the Lackawanna Bar Association Friday, Aug. 16; District Attorney Paul Mazzoni is listed as one of the early favorites * * * Art Johnson, the general manager of the Shamrock Racing Association currently running at Pocono Downs, visited New York with his family for the first time last Wednesday; they watched the Yankees lose to Texas at Shea Stadium and enjoyed every minute of their stay; they hail from New Mexico * * * Talkative Muhammad Ali, the ex-heavyweight champion, made a profit of some $73,000 when he sold his Cherry Hill home last week; he bought it for $102,000 back in 1971 and sold it for $175,000.

Providence jeweler Pete Putirskas, who passed away last week, was an avid follower and sponsor of all sports * * * Nick Bisignani, for years the top lefthanded bowler around, enters Moses Taylor Hospital for surgery today * * * Providence barber Tony Pulice, the fight fan de luxe, selling his shop and going into retirement; he plans to take up the old man's game, golf * * * The Walter Powells, owners of the Homestead and Lakeland golf courses, thrilled with the news that their son, Robert, graduated magna cum laude from Indiana University, Bloomington, Indiana, where he received his Ph.D.; he majored in French * * * Bob Brazen, the talented WICK sportscaster, would like a turn at judging the CYC pro fights; he's a regular at all the shows * * * Former sandlotter Lou 'Vito' Guliani, comanager of the All-Hyde Park baseball team, observed another birthday Saturday and was presented a cake at Cadden's Adams Ave. oasis * * * Robert Latzo, Jr., 11-year old member of the famous Latzo clan, will spend a month in England this summer touring with the Pocono chorus; his dad was Bob, the late state policeman while his grandfather was Mike, the late boxing promoter and manager * * * Bowler-golfer Frank Hicks missing from the sports scene these days while he comforts his ailing mom * * * Dickson City Tony Gallis, the ex-fighter and softball ace, is spending his time these days following the exploits of Tony, Jr., in the Dickson Little League * * * Johnny Knott, better known for his bowling than his golf, scored a hole-in-one at Lakeland last week; he aced the 84-yard fourth hole but had no witnesses * * * Old Forge's greatest basketball hero, Lou "Sheriff" Zara, back in his home town for a brief stay and recalling the "good old days" with Packy Connors * * * A daughter, Patricia, has arrived at the home of Paul and Marion McGowan; Paul is the IRS executive who specializes in golf * * * Few people knew of the great military record of the late Gene Muskey, who died last week; he was awarded the Silver Star and was offered a battlefield commission on Anzio Beach Head and prior to his service he played on two championship teams at St. Thomas High; his two sons, Joe and Gene, are fine athletes while brother, Jack, was a court star during the Les Dickman era * * * Ed and Helen Wisneski just returned from vacation trip to Hawaii; he's the assigning secretary of Scranton Chapter, PIAA Umpires * * * Area high school wrestling coaches who recently attended clinic at Wildwood Crest, N.J., were Scranton Prep's Lou Pilch, West Scranton's George Roskos, Abington Heights' John Diven and North Pocono's Ron Guse * ** Prep senior Ed Krowiak's football and wrestling future in doubt as result of recent surgery to correct shoulder separation * * * Seven year old Brian McHale received a set of golf clubs for his birthday last Monday; he's the son of Rich, the Elmhurst pro, and Peg McHale * * * Pete Muchisky, the bicycling champion, has his family down in Atlantic City as he prepares for the upcoming Philadelphia Bicycle Marathon.

*** The Walter Powells, owners of the Homestead and Lakeland golf courses, thrilled with the news that their son, Robert, graduated magna cum laude from Indiana University, Bloomington, Indiana, where he received his Ph.D.; he majored in French ***

*** Johnny Knott, better known for his bowling than his golf, scored a hole-in-one at Lakeland last week; he aced the 84-yard fourth hole but had no witnesses ***

While seven recent graduates of Riverside High are playing for the County against the City in the "Dream Game" at Scranton Memorial Stadium on Aug. 9, the school's band will be performing at the Wilkes-Barre UNICO classic at Wyoming Valley West Stadium in Kingston * * * Tunkhannock High basketball star, Mary Ann Yonchiuk, enters West Chester State in September * * * Scranton School District teachers hired last week include Carl Kirk, athletic director and cross country coach at Bishop Klonowski High, and Joe Gatelli, a former Central High diamond standout * * * Mid-Valley School Board gave Jerry Preschutti $100 raise (to $1,700 as football coach and to $1,000 as athletic director) while granting $50 increases to his assistants * * * Fran Zavacky, an outstanding participant in girls athletics at Abington Heights High School, is attending East Stroudsburg State College as a physical education major * * * Richard Ghezzi of Valley Lanes, Childs, recently was elected a vice president of the Pennsylvania Bowling Proprietors' Association.

Bob 'Smiler' Sebastianelli, who died much too young last week, will be remembered as one of the nicest guys in sports; he played all sports at Blakely High and the University of Pennsylvania and during his days in the service was Bo Bolinsky's catcher * * * Mark D'Amico, commissioner of Miss-E Softball, ready to launch a nation-wide program and is searching for a substantial sponsor * * * The Wyoming Valley Giants, now that they are moving to Riverside Stadium in Taylor, are looking for a new name * * * John Moore, the secretary of the Anthracite Golf Association, missed an eagle by three inches last Wednesday while playing Glen Oak's tough 11th hole * * * Leonard Lavelle, an avid sports fan for more than 60 years, passed away last week; he was a rabid anti-Yankee fan and father of Len, Jr., one of the area's better bowlers for many years * * * The Press-Radio-Television (PRT) golfers pay their annual visit to the Homestead golf course Wednesday morning * * * Former Central High athletic Mike Gallagher in from the West Coast for a brief vacation; his dad, Jeff, played with one of 'Fats' Robson's finest basketball teams * * * Turf at Scranton Memorial Stadium looks great, thanks to the efforts of Hank Kull and his faithful stadium crew.

Jim Scagliotti, who moves up to head football coaching post at Scranton Prep this season, appointed second counselor department head at Riverside High * * * Wayne High School Baseball League All-Star from Western Wayne, Raymond Gillette, will enroll at "Career Academy" in Columbus, Ohio, to study radio and television broadcasting * * * Bill Snyder of Valley View, a retired Haddon Craftsmen pressman, will be 79 years young on Tuesday * * * "Happy Birthday, Colonel" was the inscription on the 79th birthday cake presented to Jermyn sportsman Floyd J. Waters, who marked the occasion at Aragain Lodge, Arden, Ontario, with son-in-law George (Allied Services) Walters; daughter Nan Waters Walters (WICK copywriter) and grand-daughters Susan and Marjie on hand; Floyd is head of Senior Citizens' League and operates his own Jermyn insurance agency * * * Quinnipiac College basketball team captain-elect via Bishop Hannan High, Bob Lynch, made Dean's List.

*** The Press-Radio-Television (PRT) golfers pay their annual visit to the Homestead golf course Wednesday morning ***

August 19, 1974

Dear Donald,

Your letter (which was postmarked, but not dated--peculiar wouldn't you say) arrived. When all else fails, one can count on the U.S. Postal Service to succeed. Perhaps I will draft a letter of congratulations to the postal commissioner. I wonder if anyone has ever congratulated the post office? Donald, you really ought to be more careful. I understand (one of the Countesses' most intimate friends is my source) there are some most unsuitable hotels in Erie. But then, you seem to have survived unscathed. Where or where can one have a proper dinner in Erie? My Larousse dictionary is of no help in the matter.

Mr. Skeffington (vintage Davis) was playing at the Huntington Hartford last week. Here follows a sampler:

"George, I love you very much, but would you mind moving your chin an inch to the right."

"I almost had lunch with Mr. Skeffington about three weeks ago, but it was the day war was declared, and it spoiled everything"

"I so wanted to keep on crying, but I didn't have the strength."

"Oh! champagne. Just the thing for my guilty conscience!"

"Saumes, would you bring us some champagne cocktails in the drawing room?" [I think this line will go into the Duchess of Kent list. It might make a good opening for my book on "Domestic Servants and Social Well-Being in the mid-century.]

"You're bald and I'm delapitated. Oh! Edward!"

"I find that one should never look for admirers when at the same time one is falling to bits."

All of the above lines are uttered by BD--I find that she is most remarkable in her Middle Period in this film. Wouldn't you agree?

Enclosures: (2), one, a Latinate postal card--writing not very clear. I had some difficulty with the 8th and 12th words. Everyone should type--it's so much more distanced. Handwriting can be so messy; two, a queen of hearts. This card was found on Broadway entre 79th and 80th on the West side of the street one evening when I was walking Trebbe to the 86th Street Bus.

(page 2--letter to Don, August 19, 1974)

I'm not sure it can go into your collection given the fact that you did not find it. Nonetheless, I thought you should have it. So much for the enclosures.

I was Trebbe's guest at Alvin Ailey not long ago. I know that I have a slight tendency to use superlatives in excess, but they were extraordinary. Carmina Burana gave me "la chair de poule" repeatedly. No scenery, just bodies--very exhilarating. How I did miss the peasant cottage sequence--it's so reassuring to know there are peasants in ballet and in some operas!

Enclosure # 3: Steve Allen. Alan Ginsburg--Gin and Tonic--Free association can be so dangerous. I'm wondering if I could find a suitable position as preceptor if I were to dress like Steve Allen.

I am so pleased to see that your typewriter (Green, isn't it) seems to have clean keys. I have re-decorated my suite of rooms. For a few days the Conservatory was no longer the Conservatory. It's now back to the way it was during you holiday here in the city of New York. The bed is now against the East wall, the mattress which used to be under the bed is now on the floor where the bed used to be, the hanging room dividers are now horizontal as opposed to being vertical and are draped in orange cloth, the chest of drawers is over near the Cheminée. I just knew you'd be pleased.

My services are still required at AMA--how delicious. I must find suitable employment for the forthcoming year, or else I shall have to live in a more "reduced state."

In September I will take a course at NYU devoted entirely to Wagner's "The Ring." one hour and 40 minutes once a week for twelve weeks.

And now I must go. What with grocery lists to draw up, invitations to answer and send, cards to send, servants to command, my time is hardly my own. Will it never end?

As you have perhaps noticed, this letter is a zerox copy--which raises the question about which being more important, the reality or the representation of reality, the original or the copy. "Life, what is that? our servants see to that!"

Yours in ZAX,

Zeta 682

SI
(This letter begins with the Complimentary Close)

August 27, 1974

Donald--

The constitutive eclecticism of "gins - berg, lind - berg, sun dance, moon prance, sing song, ding dong" awakens my somnolent spirit. Moreover, the suite from the ballet "Sylvia" by Delibes, which WNCN now plays, produces a positive dehiscence which will doubtless prevent my sleeping this night. "I am Ozymandias, King of Kings, if anyone wishes to know what I am and where I lie, let him surpass me in some of my exploits." So Shelley reports of Ramases II of Egypt. I miss your evening walks--that's what time of day it is.

"We can, on pure nerve, do violence for a time to one half of our nature, but the unreasoning reason of man takes revenge against the claims of reasoning reason by exaggerating the primacy of the will. Men do not live by bread alone: if nothing better offers they will take circuses, even circuses in which one directly participates as wild beast and victim both. Mankind has of late felt the need for periodic blood-lettings to clear its brain. It is a crude method, and there is no reason why it should not be improved upon; but since the crudity has been allied with a swing from rationalism to voluntarism, it must be that both these things are legitimate and demand co-ordination," (Jacques Barzun). I feel drained, but my brain doesn't seem clear--COORDINATE ROBERT COORDINATE.

Rachmaninoff's Piano Concerto No. 3 is now undulating forth. I am in Paris, it's 1932. So what. Who cares? Well, frankly I do. It makes it all possible. Rachmaninoff borrowed freely from Piano Concerto No. 2 in writing No. 3. So what. Who cares? Well,frankly I do. It's still 1932. 1932 is right there, whenever I want it. No one can take that away from me.

I communicated telephonically this evening with 472-9245. Having carefully disguised my voice, I announced that I was calling for the director of the Metropolitan to request the "collected works" of the residents of that address for an extended exhibition at the NY Cultural Center and the Met. I was regretfully informed that all recent works by those artists in question were "on the Continent at the moment." How utterly awkward! Yes, we will have tea. Have you any brandy snaps? Perhaps, some proper biscuits?

"Listen to the Country" now journeys to England, "Come my friends, tis not too late to seek a newer world." Rachmaninoff now has me whistling and conducting most overtly. How dangerous. "For see, the winter is past, the rains are over and gone. The flowers appear on the earth, the time of

pruning the vines has come, and the song of the dove is heard in our land."

"Mankind and the animals, lions, eagles and partridges, horned deer, geese, spiders, silent fish inhabiting the sea, starfish and those creatures invisible to the naked eye--in short, in a word, all living things, all living things, all living things, having run their sad course, are extinct. Eons have passed since a living soul has stirred on the earth's surface. And this poor moon shines its light in vain. In the meadows the cranes no longer waken with a cry and the May beetles' murmur is silent in the limes It is cold, cold, cold! Empty, empty! empty! Terrible! terrible, terrible! The bodies of the living creatures have crumbled to dist and as eternal matter metamorphosed into rocks, into water, into clouds, their souls are now as one. That peaceful universal soul is me. I... I am the soul of Alexander the Great, Caesar, Shakespeare, Napoleon, and the lowest of the low. In me the consciousness of man and the animal instinct mingle, and I remember everything, everything, and every life I live anew in me." It's 1932. I am in Paris. Your letters arrived today.

(Lecture notes: Modern Writers)

CLASS, the subject of my remarks today is eclecticism. The work in question is found in your anthology of modern prose and poetry on page 86. The title (a rather long one) is "gins - BERG, lind - berg, sun dance, moon prance, sing song, ding dong." Today, contrary to our usual practice, we will have, as a special treat, a choral reading of this work. Row 1 you will read the 3rd strophe, Row 2 the first, Row 3 the fourth, and Row 4 the 2nd.

CHORAL READING (all)--allegro cantabile

You will, I think, agree that the reading of this work is difficult. Rather like having the contents of a library hurled at you in a hurricane--unsettling, exhilarating, vague, precise, edifying, fertile, and vigorously eclectic. Before we discuss this work, I would like each of you to re-write it in entirety, correcting, as you go along, all punctuation and capitalizing the first word in each semantic grouping. This writer seems to have a marked proclivity for words with dashes (-) in them. Current usage requires that they be eliminated. Adjectives are used rather in a libertine manner. For example, in line 12, the adjective "primeval" is misplaced. That line should read: "This is the primeval forest." Given the complexity of this work, and the plethora of grammatical lapses, you will be allowed this class period, as well as the study hall, scheduled for 11:36, to work on your re-draft. Work independently, and PLEASE, no talking!

Jennie Tourel—1910-1973

By LEONARD BERNSTEIN

IT took me a long time to discover the values of a funeral ceremony. I had always abhorred and avoided them as pomposities — *pompes funèbres* — and as a poor way to say goodbye, a needlessly public way of paying one's private last respects.

And then, on one especially personal occasion, I suddenly discovered what everyone else had apparently known all along: that funerals are for the living, that they cause us to come together in a way we otherwise never do, to lean on one another, to feel the communality of emotions, to cry together, and—yes—to rejoice together, to rejoice in the one who has caused this coming together. The one in our case this day is a Great One, one who gave us constant cause for rejoicing over the years, and does again today.

In using that badly abused word "great" I am not speaking in the obvious sense of Great Lady, or Grande Dame, or even of Great Artist—all of which, of course, are classifications to which Jennie Tourel eminently belongs. Those are all evident to anyone who knew her or her art, whether in intimacy or only from the heights of the second balcony. The greatness of Jennie that fills me today, and fills this room to bursting, is the abundancy of Jennie.

Over the three decades in which it was my delight to know her, I learned to know a multiplicity of Jennies, an abundance of languages and rhythms and styles, of complexities and childlike simplicities. There was an abundance, too, in her capacity for friendships, in her generosity to colleagues and students. She was also abundantly critical of those same colleagues and students, and at the same time more vulnerable than any of them.

Most remarkable of all was that in any one of these aspects — colleague, hostess teacher, émigré, patriot, friend, *femme du monde*— in any of these she was totally involved and utterly convincing. Her multiplicity was matched only by her authenticity. I used to marvel at this, and wonder how it was possible; where did she take the inner energy to be all these things—not to play the roles, but to be them? They were all convincing because they were all true; and she had that special energy. It was possible, but she paid a heavy price: ultimately her most intimate companion was loneliness.

The paradox of Jennie: so richly endowed, surrounded by loving friends, gallant admirers, and adoring fans. Yet she was never free of the always shocking awareness of isolation—except in those few thousand minutes of her life when she was transported by the bliss of communication through her art. That communication was her credo: the maximum penetration to human sensibilities; yet an hour later she was isolated. She lived her life on the assumption that "No man is an island"; but she also knew, and so often told me she knew, that every man is an island.

'She knew that birth and death are lonely acts, painfully private and incapable of being shared.'

Leonard Bernstein's article is adapted from the eulogy he delivered for Jennie Tourel.

In her wonderfully engaging anti-intellectual way, she echoed the Wittgensteinish idea that the limits of the individual do not describe his outline, but that of the universe surrounding him. She knew that birth and death are lonely acts, painfully private and incapable of being shared. But she was determined that every moment in between would be shared to the greatest possible degree.

The paradox of Jennie: the incurable Romantic, yet just enough the existentialist to recognize the universality of isolation. The Russian fatalist, yet just pragmatic enough to face destiny—even, sometimes, to try and cheat it. She trembled in her mortality, like all of us; and yet had long ago accepted the concept of Death. And out of all these paradoxes came her sensitive, charming perception of the Absurd; and out of that perception came her extraordinary humor, which saved her time after time from the horrors of loneliness, and endeared her to everyone who knew her.

I have been asked to speak here on behalf of her many friends, her associates, and especially of The New York Philharmonic with which she had so long and enriching an association. But I find I can speak only as one who loved her deeply and knew her, perhaps a little better than most. Am I trying to say too much in a few words? Can we judge whether she had a happy or an unhappy life?

The Hassidic Rabbis tell a beautiful parable of the Four Supreme Holinesses: that on all of earth the holiest spot is The Holy of Holies in the Temple at Jerusalem, *kodesh Hakodashim*; that among all earthly tongues the holiest word is the Name of God, *Shem Adonai*; that of all the days of the year the holiest is the Day of Atonement, *Shabbat Shabbatot*; and that of all God's creatures the holiest is the High Priest, *Kohen Hagadol*. At a certain hour, on a certain day of the year, all these four supreme holinesses met together. This took place on the Day of Atonement, at the hour when The High Priest entered the Holy of Holies and there revealed The Divine Name . . .

What was Jennie's life? Wherever she stood to sing, that stage was the Holy of Holies. And she opened her mouth in praise of music, she was a High Priestess, and each phrase was the Name of God; and that moment was the Sabbath of Sabbaths.

Was Jennie Tourel unhappy? The Greeks said that you could never tell if a human being was happy until he had died. Well, now we know, Jennie sang God's Name up to the last possible moment.

FACULTY
FALL 1973

BROOKLYN COLLEGE
BROOKLYN, N.Y. 11210
TEMPORARY PASS

VALID UNTIL NOV 20 1973

S. Robert Powell
198 34 0586
S. Robert Powell
12606

I taught at Brooklyn College:

Spring 1973
Fall 1973
Spring 1974

My office was in Boylan Hall, room 4153; phone 780-5235

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BROOKLYN COLLEGE
OF
THE CITY UNIVERSITY OF NEW YORK
BROOKLYN 10, NEW YORK

Mr. S. Robert Powell
321 West 103rd Street
New York, N.Y. 10025

Dear Mr. Powell:
I am happy to inform you that you have been recommended to the president of Brooklyn College for appointment as Adjunct Lecturer (title) in the department of Modern Languages for the period of 9/1/73 - 1/31/74 for 7 semester hours at a salary of $21.00 per hour.

This appointment carries no guarantee of renewal; it is subject, also, to the following conditions imposed by established policy and practice in the City University and at Brooklyn College:

1. All appointments are subject to financial ability and adequacy of registration.

2. Those who are employed in part-time positions are normally restricted to a college total of 8 hours a week each term.

3. No offer of additional employment at Brooklyn College shall be accepted without first notifying the chairman of the department who will seek the approval of the Dean of the Faculties.

Please enter below the information requested.

In accepting this assignment you are expected to comply with the college and department general rules and regulations and with the department's requirements concerning the conduct of course work or other official activities. Please sign one copy of this letter and return it to my office as soon as possible.

August 28, 1973
Date

Chairman
J. Robert Loy

_____ I expect to work also at _____(unit) for ____course(s) constituting _____ hours a week, with the title of _____ at $_____(salary).

I accept this appointment subject to the above conditions.

S. Robert Powell
Signature

Form 5d p/t and adj. staff
Rev. 5/71

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BROOKLYN COLLEGE

OF

THE CITY UNIVERSITY OF NEW YORK

BROOKLYN 10, NEW YORK

Dr. S. Robert Powell
321 West 103 Street, Apt. 2B
New York, N.Y. 10025

Dear Dr. Powell:

I am happy to inform you that you have been recommended to the president of Brooklyn College for appointment as Adjunct Lecturer (title) in the department of Modern Languages for the period of 2/2/73-6/30/73 for 2 semester hours at a salary of $21.00 per hour.

This appointment carries no guarantee of renewal; it is subject, also, to the following conditions imposed by established policy and practice in the City University and at Brooklyn College:

1. All appointments are subject to financial ability and adequacy of registration.

2. Those who are employed in part-time positions are normally restricted to a college total of 8 hours a week each term.

3. No offer of additional employment at Brooklyn College shall be accepted without first notifying the chairman of the department who will seek the approval of the Dean of the Faculties.

Please enter below the information requested.

In accepting this assignment you are expected to comply with the college and department general rules and regulations and with the department's requirements concerning the conduct of course work or other official activities. Please sign one copy of this letter and return it to my office as soon as possible.

December 15, 1972
Date

Chairman
J. Robert Loy

_____ I expect to work also at _____(unit) for _____course(s) constituting _____ hours a week, with the title of _____ at $_____(salary).

I accept this appointment subject to the above conditions.

Signature

Form 5d p/t and adj. staff
Rev. 5/71

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BROOKLYN COLLEGE
OF
THE CITY UNIVERSITY OF NEW YORK
BROOKLYN 10, NEW YORK

February 21, 1974

Mr. S. Robert Powell
249 West 76th Street
New York, N.Y. 10023

Dear Mr. Powell:
I am happy to inform you that you have been recommended to the president of Brooklyn College for appointment as Adjunct Lecturer (title) in the department of Modern Languages for the period of 2/21/74-6/30/74 for 6 semester hours at a salary of $24.00.

This appointment carries no guarantee of renewal; it is subject, also, to the following conditions imposed by established policy and practice in the City University and at Brooklyn College:

1. All appointments are subject to financial ability and adequacy of registration.

2. Those who are employed in part-time positions are normally restricted to a college total of 8 hours a week each term.

3. No offer of additional employment at Brooklyn College shall be accepted without first notifying the chairman of the department who will seek the approval of the Dean of the Faculties.

Please enter below the information requested.

In accepting this assignment you are expected to comply with the college and department general rules and regulations and with the department's requirements concerning the conduct of course work or other official activities. Please sign one copy of this letter and return it to my office as soon as possible.

21 Feb 1974
Date

Chairman J. Robert Loy

_____ I expect to work also at _____(unit) for ____course(s) constituting _____ hours a week, with the title of _____ at $_____(salary).

I accept this appointment subject to the above conditions.

_____
Signature

Form 5d p/t and adj. staff
Rev. 5/71

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Brooklyn College
The City University of New York
Department of Modern Languages

Français I: Hour Exam #1
S. Robert Powell

le 9 mars 1973

A. Ecrire les nombres suivants: (10%)

1. 13_____ 6. 68_____

2. 22_____ 7. 71_____

3. 34_____ 8. 80_____

4. 47_____ 9. 99_____

5. 56_____ 10. 18_____

B. Donner la forme correcte du verbe entre parenthèses: (10%)
(present tense)

1. je (être)_____

2. tu (avoir)_____

3. il (acheter)_____

4. nous (aller)_____

5. vous (être)_____

6. ils (avoir)_____

7. elles (dîner)_____

8. on (arriver)_____

9. elle (aller)_____

10. nous (être)_____

C. Réecrire la phrase suivante à la forme interrogative: (5%)

1. Nous parlons français en classe.

2. Il est libre ce soir.

3. Je déjeune à onze heures.

4. On parle français ici.

5. Ils achètent des journaux au bureau de tabac.

D. Réécrire les phrases à la forme négative: (5%)

1. Tu es Américain.

2. Nous comptons les livres.

3. Vous allez à Paris.

4. Tu habites près de l'université.

5. Nous parlons français en classe.

E. Traduire les mots entre parenthèses: (10%)

1. Donnez-moi _____(some coffee) s'il vous plaît.

2. Il n'y a pas _____(any letters) pour vous.

3. Aimez-vous _____(milk)?

4. Il y a _____(many restaurants) sur la place.

5. Ils n'aiment pas _____(apples).

6. Elles n'ont pas _____(a brother).

7. Il y a _____(some tables) libres près de la porte.

8. Garcon. Apportez-moi _____(some water).

9. Avez-vous _____(any relatives) en France?

10. Voulez-vous _____(some red wine)?

F. Ecrire en Français: (6%)

1. It is 9:15 A.M.

2. It is 10:28 P.M.

3. It is 6:30 in the evening.

4. It is 7:45

5. It is midnight. It is noon.

6. It is 16:39 (official time)

G. Rewrite the following sentences, replacing the underlined word by the word in parentheses: (6%)

1. L'autre hôtel est près du musée. (la gare)

2. Quel est le prix des repas. (le dîner)

3. Vous allez à l'hôtel. (la rue de la Paix)

4. Je parle à l'hôtelier. (les étudiants)

5. La cuisine du restaurant est excellente. (l'hôtel)

6. Allez-vous à l'hôtel? (le musée)

H. Ecrire les mois de l'année et les jours de la semaine: (3%)
(Begin with January and Monday)

I. Expressions idiomatiques. Traduire les mots entre parenthèses: (15%)

1. (How are You)_____, monsieur? Bien, merci. Et vous?

2. Pardon monsieur. Où est le château, s'il vous plaît? _____ (Straight ahead).

3. (At what time)_____voulez-vous déjeuner?

4. Je vais dîner à huit heures (as usual)_____.

5. (What's your name?)_____.

6. (How old are you?)_____. (I am 24)_____

7. (I am hungry)_____. Moi aussi. Allons déjeuner.

8. Qu'est-ce que vous voulez _____(for dessert)?

9. Garçon, l'addition s'il vous plaît. _____(Right away, sir).

10. (What time is it?)_____. Il est huit heures.

11. (Today is March 9th)_____.

12. Quel est _____(the seventh) mois de l'année.

13. Voulez-vous venir à Rouen avec moi? _____(Gladly).

14. Voulez-vous Le Figaro? Oui. (How much is it)_____?

15. Avez-vous la monnaie de cinquante francs? (I think so)_____

_____.

J. Dictée: (15%)

K. Répondre à chaque des questions suivantes par une phrase complète: (15%)

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Français I: Hour Exam # II
S. Robert Powell: 6 avril 1973

A. Dictée (15%)

B. Répondre à chacune des questions suivantes par une phrase complète: (15%)

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15.

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C. Mettre chacune [illegible] par inversion: (5%)

1. Vous êtes en France.

2. Jeanne d'Arc est née au quinzième siècle.

3. Il y a d'autres hôtels sur la place

4. Vous ne savez pas à quelle heure on dine à Paris.

5. En quelle année est mort Louis XIV?

D. Mettre au pluriel les phrases suivantes: (3%)

1. C'est une longue histoire française.

2. C'est un bel enfant italien.

3. C'est un vieil ami intelligent.

E. Employer la forme convenable des adjectifs indiqués dans les phrases suivantes: (2%)

1. C'est une église. (beau, blanc)

2. C'est un cousin. (petit, maladroit)

F. Mettre les phrases suivantes au passé composé: (5%)

1. Je déjeune à onze heures et quart.

2. Mon bon ami va à la gare à midi.

3. Il a le temps d'acheter un journal aujourd'hui.

4. Hélène est malade aujourd'hui.

5. Elles partent pour la France après la classe.

G. Mettre les phrases suivantes à la forme interrogative par inversion. (2%)

1. Jean a parlé à la concierge.

2. Elles ont commencé à parler russe

H. Mettre les phrases suivantes à la forme négative: (3%)

1. Nous avons passé trois ans en Angleterre.

2. Ils sont arrivés à l'opéra en retard.

3. Tu es venu chez moi la semaine dernière.

I. Traduire les mots entre parenthèses: (10%)

1. Le restaurant sur la place est bon, mais le restaurant près de l'église est _____(better)

2. Son cousin est (less active than)_____son neveu

3. La cathédrale de Saint Jean est _____(bigger than) la cathédrale de Notre-Dame.

4. L'hôtel Georges V est _____(the best hotel) _____(in town).

5. L'automne, c'est la saison que j'aime _____(the best).

6. Il fait _____(worse) aujourd'hui qu'hier.

7. Hier j'ai été malade, mais maintenant _____ (I couldn't possibly be better).

8. Ce sont _____(the most intelligent students) de la classe.

9. On mange _____(better) chez Georges.

10. La campagne est _____(as beautiful) en automne qu'en été.

J. Traduire les mots entre parenthèses: (10%)

1. En _____(what) année êtes-vous né?

2. _____(What) sont les mois de l'année?

3. _____(What) âge avez-vous?

4. _____(What) vous savez du 14 juillet?

5. _____(What) peut-on faire quand il neige?

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Department of Modern Languages

Francais I, Hour Exam # III
S. Robert Powell, 22 mai 1973

A. Dictée (15%)

B. Répondre à chacune des questions suivantes par une phrase complète: (10%)

1.

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C. Mettre les phrases suivantes au passé composé: (7%)

1. Nous avons le temps de déjeuner à midi.

2. Je donne l'addition à mes amis français.

3. Les bouchers vendent-ils du boeuf aujourd'hui?

4. Il se dépêche pour arriver à l'université à l'heure.

5. Elle n'entre pas dans la préfecture de police.

6. Les petites jeunes filles françaises ne sont pas heureuses.

7. Vous obéissez à la loi.

D. Mettre les phrases suivantes au futur: (8%)

1. Tu vas en ville.

2. Est-ce que j'ai le temps d'aller au buffet de la gare?

3. Nous sommes contents de vous revoir.

4. Ils vendent leur auto à leurs amis.

5. Elle ne se réveille pas de bonne heure.

6. Finissent-ils leur travail à Marseille?

7. Va-t-elle à pied?

8. Regardez-vous le film?

E. Répondre en francais en remplaçant les mots soulignés par les pronoms convenables: (10%)

2 26

1. Avez-vous fait des courses pour votre mère?

2. Ont-ils répondu à sa lettre?

3. Le boulanger vous a-t-il donné votre monnaie?

4. Avez-vous des gants gris?

5. La concierge a-t-elle donné les roses à Louise et à Marie?

6. N'avez-vous pas parlé de Jean et de Robert?

7. N'as-tu pas peur des examens finals?

8. Avons-nous donné de l'argent à l'agent de police?

9. Marie et Hélène sont-elles montées dans l'autobus?

10. Allez-vous répondre à la lettre de votre cousin anglais?

F. Traduire en francais: (15%)

1. How long have you been speaking French?

2. We have been here since 9:15 this morning.

3. If it is nice (weather), I will take a walk.

4. When we have the time we will go to Paris.

5. In France Pharmacists only sell medecine. They have neither writing paper nor post cards.

G. Traduire les mots entre parenthèses: (30%)

1. (How many times)_____allez-vous au cinéma par mois?

2. Avez-vous les tickets? Oui, (we went for them)_____

_____hier.

3. Ces gants m'ont coûté (about fifty francs)_____

_____.

4. (What is)_____un Prisunic?

5. Un ingénieur-chimiste suédois a reçu le Prix Nobel (thirteen years ago)_____.

6. Où (did you meet him)_____?

7. Le train de Reims arrivera à 21:18. En France les trains (are never late)_____.

8. La chambre meublée à louer est au premier. (Would you like to)

_____ __monter?

9. Le chapeau que vous avez sur la tête (is very becoming) _____

_____. L'avez-vous acheté (downtown)_____?

10. (I need)_____votre auto ce soir. Pourriez-vous venir (to my house at 8 o'clock sharp)_____

_____?

11. (How long)_____allez-vous travailler ce soir?

12. (What's today)_____?

(How's the weather)_____?

13. (How old are you)_____?

(Are you hungry)_____?

14. (You have to)_____attendre la correspondance à Epernay (about)_____vingt minutes. Le train arrivera (at about)_____cinq heures.

15. Il va pleuvoir. (That makes no difference)_____

_____. (Let's finish)_____notre promenade.

H. Impératives:(5%)

1. Apportez-nous le plat de viande. (replace the underlined noun by a pronoun)

2. Donnez-moi une paire de gants. (replace the underlined noun by a pronoun)

3. Envoyez-le-nous. (make this sentence negative)

4. Dites en français à quelqu'un de se promener.

5. Dites en français à quelqu'un de ne pas se dépêcher.

BROOKLYN COLLEGE
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COLLEGE OF L O SCIENCES

CLASS ROSTER

INSTRUCTOR'S RECORD OF GRADES

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CO	TERM	SUBJECT	NUMBER	SECTION
5	LL 197	FRENCH	1.	LD

Cl & Curr	No	Student's Name	Class Marks	Per Cent Term Final Aver Exam	Letter Final Grade
101	074 50 5299	ALI CAMILLA			
201	064 48 0561	ALLEVA CLAUDIA MARIE			
401	054 46 8921	AUGUSTINE SHERYL R			
401	067 46 6043	BETRO VINCENT T			
206	128 48 0866	DAISLEY HAYDEN R			
503	063 46 0025	DELUS SANTUS ELVIA			
201	100 46 6373	DIMONT IRVING B			
206	064 48 1557	GLASSBERG AMY L			
101	122 48 0519	GOLDBERG BERNICE L			
201	251 84 7445	GOODMAN ROSA M			
201	071 48 7634	GREENBAUM RICHIE H			
101	121 48 3296	HIRSCH ALEX G	never attended		
303	112 44 6559	HUNTT JOAN	never attended		
106	096 48 2280	KATSAROS ANASTASIOS			
109	071 34 0496	KOPPER EDWARD J	never attended		
204	090 48 7402	NACCARATO DANTE			
103	076 44 3420	SAUNDERS BEVERLY			
101	105 48 4927	SCHILLER LAURIE F			
601	127 44 0356	SOLLAZZO JOSEPH V			
501	129 42 6592	ZUCKER SANDY M			

Powell

Department of Modern Languages
The City University of New York

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Français I: Hour Exam # II
S. R. Powell: le 29 novembre 1973

A. Traduire les mots entre parenthèses: (10%)

1. Le restaurant sur la place est bon, mais le restaurant près de l'université est _____(better).

2. Son cousin est (less happy than) _____ son neveu.

3. La cathédrale de Saint Jean à New York est (bigger than)_____ _____ la cathédrale de Notre-Dame à Paris.

4. L'hôtel Georges V est _____(the best hotel) _____(in town).

5. L'automne, c'est la saison que j'aime (the best)_____.

6. Je vais (well)_____.

7. Hier j'ai été malade, mais aujourd'hui je vais (better)_____.

8. Ce sont _____(the most intelligent) étudiants de la classe.

9. Ce sont _____(the most beautiful) jeunes filles de la classe.

10. La campagne est _____ (as pretty) en automne qu'en été.

B. Traduire les mots entre parenthèses: (10%)

1. En _____(what) année êtes-vous né?

2. _____(What) sont les mois de l'année?

3. _____(What) âge avez-vous?

4. _____(What) sont leurs nationalités?

5. Donnez-moi _____(your) adresse, _____(their) journaux, et _____(her) parapluie.

6. Où demeurent _____(your) parents? (By)_____ parents demeurent dans les montagnes. (By) _____père aime beaucoup la campagne.

7. _____(This) fleur est rouge et (that)_____fleur est blanche.

8. _____(This hotel) est plus intéressant que l'hôtel près de la gare.

9. Je n'aime pas du tout _____(these) livres, mais j'aime beaucoup _____(this) livre.

10. A quelle heure est-vous arrivé _____(this morning)?

C. Mettre les phrases suivantes au pluriel. (3%)

1. C'est une longue histoire francaise.

2. C est un bel enfant italien.

3. C est un petit cousin maladroit.

D. Employer la forme convenable des adjectifs indiqués entre parenthèses dans les phrases suivantes: (2%)

1. C'est une église (beau, blanc).

2. C est un ami (vieux, intelligent).

E. Expressions idiomatiques/ Traduire les mots entre parenthèses (10%)

1. (everyone) _____ est content de voir venir le printemps.

(You are right)_____.

2. (We have neither red wine nor white wine)_____.

_____.

3. Il pleut à verse. (I no longer have)_____ confiance en vous. J'ai beaucoup de choses à faire cet après-midi mais (I am tired)_____ maintenant.

4. Je crois qu'il (is lucky)_____. Il va passer ses vacances (in France)_____.

5. Voulez-vous (take a walk)_____? (It's nice weather)_____.

6. Louis XIV est mort _____(in) dix-sept cent quinze _____ _____(didn't he?)

7. (I have some errands to do)_____.

On vend du boeuf à la charcuterie, n'est-ce pas? Non, _____ (you have to) aller à la boucherie.

8. Mme Cochet _____(only has) des revues françaises?
   Oui, elle veut (all sorts of things)_____.
9. Je suis allé (to the Browns')_____ (two years ago
   _____.
10. Comment _____(did you meet him?)
    (What color)_____sont ses yeux? Je ne sais pas
    mais (her hair is brown)_____.
12. L'hiver (last too long)_____. Elle a froid _____
    _____(as usual).
13. C'est (the first time)_____ qu'il neige cette année
    Je n'aime pas _____(at all) l'hiver.
14. (What's your name?)_____.
15. Voulez-vous aller au concert? (Sure)_____.
    Allons au concert (on foot)._____.

D. Present tense: Supply the correct form of the verb in parentheses (3%)

1. Ils (finir)_____leur travail à la maison.
2. Nous (vendre)_____notre auto.
3. Elle (avoir)_____le temps de déjeuner.
4. Vous (être)_____en retard.
5. Tu (aller)_____en ville à pied.
6. Elle (se dépêcher)_____pour arriver à l'heure.

F. Passé composé, affirmative: Put the sentences in Part E into the passé composé: (3%)

G. Passé composé, negative: Put thesentences in Part F into the negative: (3%)

H. Passé composé, interrogative: Put the sentences in Part F into the interrogative: (3%)

I. Write the infinitives and past participles for at least six of the motion verbs (3%)

J. Dictée (15%)

K. Répondre en français à chacune des questions suivantes par une phrase complète: (15%)

Brooklyn College
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Department of Modern Languages

French I: Hour Exam # 3
January 7, 1974: S. R. Powell

A. Dictée (15%)

Oral Exam

B. Répondre en français à chacune des questions suivantes par une phrase complete: (10%)

- -

A. Récrire les phrases suivantes au futur: (10%)

1. Il va en ville en taxi.
2. Elle a le temps d'aller au buffet de la gare.
3. Ils sont contents de nous revoir.
4. Nous vendons notre auto.
5. Elle ne se dépêche jamais.
6. Finissent-ils leur travail à Fontenay?
7. Déjeunez-vous à onze heures?
8. Nous faisons des courses aujourd'hui.
9. Ont-ils assez d'argent?
10. Allons-nous au cinéma?

B. Répondre en français à chacune des questions suivantes en remplaçant les mots soulignés par les pronoms convenables: (15)

1. Comment Jean et Roger ont-ils trouvé le diner?
2. Combien de cousins avez-vous?
3. Est-ce que Jean a parlé au pharmacien?
4. Est-ce que le boulanger vous a donné votre monnaie?
5. Avons-nous donné de l'argent à l'agent de police?
6. Allez-vous répondre à la lettre?
7. A-t-il dit au revoir à ses cousines?
8. Avez-vous donné les roses à votre mère?
9. A-t-elle des fruits?
10. Allez-vous chez le coiffeur?

C. Traduire les mots entre parenthèses: (30%)

1. (How many times)_____allez-vous au cinéma par mois?

2. (How long)_____allez-vous travailler ce soir?

3. Avez-vous les tickets? Oui, (we went for them)_____ _____hier.

4. Le train de Rouen arrivera à 21:16. En France les trains (are never late)_____.

5. La chambre meublée à louer est au premier. (Would you like to) _____ monter la voir?

6. (I need)_____de votre auto aujourd'hui.

7. (How old are you?)_____.

8. (Are you hungry?)_____.

9. (What's today?)_____.

10. (What is the weather like?)_____.

11. Où avez-vous acheté votre chapeau? (It's very becoming to you) _____.

12. Combien coûtent ces petites cartes? (About 10 francs each) _____.

13-15. (You have to)_____attendre la correspondence à Epernay (about)_____vingt minutes. Le train arrivera (at about)_____cinq heures aujourd'hui.

16-17. Ce matin je me suis levé (early)_____, et je suis allé à la gare acheter (a round trip ticket)_____ _____pour Paris.

18. J'ai perdu l'argent, je suis sûr. (That doesn't make any difference) _____. Nous vous enverrons la facture.

19. Quand elle était à Paris elle est allé au Louvre (several times a week)_____.

20. Un ingénieur-chimiste grec a reçu le Prix Nobel (20 years ago) _____.

D. Traduire en francais les phrases suivantes: (15%)

1. How long have you been speaking French?

2. We have been here since 10:30 this morning.

3. If it is nice (weather), I will take a walk.

4. We will go to Paris when we have the time.

5. In France pharmicists only sell medecine. They have neither writing paper nor cigarettes.

E. Imperatives (5%)

1. Write the three forms of the imperative of être:

2. Write the three forms of the imperative of avoir:

3. Apportez-nous les hors-d'oeuvre. (Replace the underlined noun by a pronoun)

4. Donnez-moi beaucoup d'argent. (Replace the underlined noun by a pronoun)

5. Envoyez-le-moi. (Make this sentence negative)

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INSTRUCTOR'S RECORD OF GRADES

2

COLLEGE OF LIBERAL ARTS AND SCIENCES

CODE	TERM	SUBJECT	NUMBER	SECTION
5866	FALL 1973	FRENCH	3.	E

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Cl. & Curr.	Soc. Sec. No.	Student's Name	Class Marks	Per Cent Term Final Aver. Exam	Letter Final Grade
701	069 46 8580	CHASKY BARRY L			
106	053 46 9451	COHEN CAROL M			
101	088 50 0253	EISENBERG PEGGY A			
101	080 50 8121	FERLA JEANNE C			
701	123 40 2500	FINGERHUT SUSAN E			
101	123 50 3575	FISCHMAN SUSAN			
101	098 38 4086	GOREWITZ LORI S			
101	067 46 5519	HOBELIN AMELIE L	never attended		
101	134 44 1829	KASMAN RICKI M			
101	116 50 3971	LUCIN MIRIAM E			
101	062 48 5813	MARTIN LYNN M			
503	100 38 9266	PETERS MICHAEL J			
608	107 42 3045	PITTMAN DEBORAH M			
201	108 44 4454	SILVESTRI ARTHUR J	never attended		
106	115 52 1561	SPALLMAN ARTHUR J	never attended		
537	093 46 1673	WEINER JUDY LYNN			
601	088 46 3658	WICHTER DEBORAH			

Powell

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French 3E: S. R. Powell
Fall Semester 1973

Hour Exam # 1: October 9, 1973

A. Traduire les mots soulignés: (35%)

1. Il était le dernier de son espèce et les hommes ne savaient plus quoi faire de lui.
2. Il lui fallut longtemps [illegible] pour comprendre que les [illegible] le fixaient [illegible] de son espèce.
3. Quoi, c'était à cette chétive créature de mon parentèle et [illegible] obéissaient depuis des siècles?
4. Et que lui importait qu'il y eût trente mille ville un seul de ses frères.
5. [illegible] un homme [illegible] un [illegible] de terre.
6. Nous ne savions que répondre.
7. [illegible] on exposait les [illegible] certains dangereux pour gaspiller [illegible] futilités champêtres.
8. Il ne manquait pas de champs de [illegible] désert.
9. Sans doute le printemps guettait [illegible]
10. [illegible] une jupe [illegible]
11. Il venait-il pas de découvrir [illegible] apprit?
12. [illegible] forces qui [illegible] à conquérir la gloire.
13. [illegible] la vie brillante que son génie lui avait infailliblement procurée s'il n'avait fait [illegible] printemps.
14. Je l'ai échappé belle.
15. D'abord, on n'a pas d'[illegible] fait pas.
16. [illegible] la première chose que l'on voit depuis la salle est un personnage vu de dos.
17. [illegible] revanche, on peut voir maintenant les feuilles étalées de papier blanc.
18. [illegible] aucun bruit ne parvient [illegible] à la salle
19. [illegible] car personne n'allait à la messe dans la maison.
20. [illegible] introduisis dans le salon pour étouffer [illegible] au un cas je ne voulais prendre au tragique.
21. On n'y voyait plus rien.
22. [illegible] une bombe atomique extra-forte qui fut dénommée bombe atomique aussitôt qu'inventée.
23. [illegible] attendait de le voir faire face comme un vieux sanglier
24. Il se mit à pleurer [illegible] en vain.
25. Se haussant sur la pointe des pieds, il souleva le couvercle.
26. [illegible] on n'arrive pas à joindre les deux bouts.
27. Il était trop occupé à se [illegible] lui-même.
28. [illegible] un crocodile tout [illegible] d'avaler l'innocent [illegible].
29. Il, en achevant l'heure, fait la un tour au Jardin Botanique.
30. Ni les champs de bataille ni les paysages ne sont utiles.
31. Sur ces terres on [illegible] sans les près.
32. Au-dessus des collines, [illegible] trait entre la terre et le ciel.

33 Il souriait, tendait ses deux mains à bout de bras.
34 Et l'instant, n'en était-il pas venu?
35. Le réduit qui, cette nuit encore, lui servait d'écurie était abattu.

B. Grammaire: (35%)

Traduire les phrases suivantes:
1. How long have you been [illegible], French? (5%)
2. We washed our hands. (5%)
3. We have to take an exam tomorrow, we will have a [illegible] night. (5%)
4. I am sleepy. I have been studying for 10 hours. I can't take it any longer. (4%)

Traduire les mots en parenthèses. (8%)

1. (They had to _____ elle en ville à pied.
2. (She ought to have _____ l'avertir plus tôt.
3. (You should) _____ étudier davantage.
4. Les fleurs (which he bought) _____ sont rouges

Employer dans une phrase bien sûr: (10%)

1. sauter aux yeux
2. avoir lieu
3. faire la vaisselle
4. faire la bonne chère
5. en vouloir à
6. avoir bonne mine
7. faire de bon yeux
8. avoir le coeur gros

Donner au présent de l'indicatif: (3%)

1. je (espérer) _____.
2. tu (acheter) _____.
3. ils (préférer) _____.
4. nous (espérer) _____.
5. vous (préférer) _____.
6. elles (acheter) _____.

(A) Le Retraité et dans (B) Le dernier cheval de paris.

(C) La cruauté des enfants est-elle voulue? consciente? La vengeance démesurée du retraité est-elle justifiée? Les enfants sont-ils coupables?

(B) L'enfant du Dernier Cheval est-il coupable? innocent? Le cheval et l'enfant retrouvent-ils pour un instant le bonheur d'un ancien pacte, maintenant rompu?

2. Discuter le comique chez Oesbron (Le dernier cheval de Paris) et chez Vian (Les Pompiers).

3. Quel rôle la nature joue-t-elle dans (A) Le Parc, (B) Patience, (C) L'air des clochettes?

   (A) Le jeune homme compose-t-il son paysage? Le parc du jeune homme est-il utile? est-il un monde idéal?

   (B) L'homme comment voit-il le monde? Quelle est la maison que l'homme a construit? Qui sont ses enfants?

   (C) Quel est l'effet du printemps sur Max?

4 Comment Robbe-Grillet (Scène) et Vian (Les Pompiers et Le Retraité) voient-ils l'homme moderne et le monde? Comment voient-ils l'homme en face du monde?

Brooklyn College
Department of Modern Languages
The City University of New York

Français III: Examen #2
S. R. Powell

. Traduire les mots soulignés: (40%)

1. Particulièrement, un chien, une vache, un poulet laissaient exp[illegible] des mines. . . (96)
2. Vous savez ce que vous [illegible] ce [illegible]? (97)
3. Il aurait du être [illegible]. Le souvenir a triste volume m'en empêchait.
4. Ils doivent être [illegible] (6[illegible]).
5. Elle ne parlait [illegible] à personne, n'avait personne à aimer. Pas même un chat. (70)
6. Jamais aucun bruit n'avait couru sur sa vie privée. (80).
7. Et rien que d'en parler ce souvenir, vingt ans plus tard, je pleurais encore. (81)
8. Nous nous étions perdus de vue depuis quelques années. (85)
9. Une telle coïncidence ne pouvait pas ne pas me frapper. (87)
10. Le volume est arrivé le jour même de l'enterrement. (89)

11. Elles avaient des figures de circonstances, graves et apitoyées. (9[illegible])
12. Peut-être n'entendait-elle pas? (9[illegible])
13. Il n'avait pas oublié la question, il avait simplement essayé de ne pas y répondre ou peut-être pris le temps d'y réfléchir. (1[illegible])
14. Il se voulait aussi modèle des vertus. (85).
15. Elle finissait par lui vendre tout ce dont il avait besoin. ([illegible])
16. Je ferai n'importe quoi pour que vous n'y alliez pas. (106)
17. Veux-tu lire ce qu'il y a d'écrit au-dessus de ta partition? ([illegible])
18. Quand même, dit Anne, tu pourrais t'en souvenir une fois pour toutes. (119)
19. Sur le tableau noir les quatre fleuves de France, dessinés avec quatre craies de couleurs différentes, coulaient vers leur estuaire depuis trois jours. (126)
20. Daru patientait alors de longues heures dans sa chambre dont il ne sortait que pour aller sous l'appentis. (126)

21. Il avait d'ailleurs de quoi soutenir un siège. (127)
22-23. Peut-être alors pleura-t-il, mais le crépuscule trop avancé déjà ne permit d'apercevoir que la grimace ensanglantée et tremblante de son visage et non plus de voir si des larmes y coulaient. (119).
24. Pas une seule fois l'Arabe n'avait levé la tête. (128).
25. Et pourtant, hors de ce désert, ni l'un ni l'autre, Daru le savait, n'auraient pu vivre vraiment. (133).
26. Il s'était mis au lit, après s'être complètement déshabillé. (135)
27. Le crime imbécile de cet homme le révoltait, mais le livrer était contraire à l'honneur. (138).
28. Bayndé-le-Lion était encore dans la force de son age. (145).
29. Tout le reste dans le pays vivait donc bon gré mal gré en famille (146).
30. Savardé voulait absolument à voir à nouveau sa demeure bien tenu. (154)

1. Ne te moque pas de moi, veux-tu. (1[illegible]
2. Va faire visite à ta mère. Reste [illegible] qu'il te plaît; au retour, tu me diras ce que tu [illegible] entendu. (153)
3. Tout ce que nous avait dit Leuk-le[illegible] est vrai, même au-dessous de la vérité. (153)
4. Toujours est-il que lorsqu'il se [illegible] Bouki et sa progéniture [illegible] suspendu[illegible] d'un fromage [illegible]),
5. à l'égard d'église, on [illegible] une chapelle. (161)
6. Une série de bien étrange[illegible] à la fois f[illegible] et totalement inco[illegible] (163)
7. Le surlendemain nous [illegible] la ferme [illegible] en mer. (166)
8. L'excursion à Carnac avait été décidée la veille sans m'en rien dire. (173)
9. Le départ de Lucienne m'affecta beaucoup moins qu'on ne pourrait le croire. (175)
10. Mon stock maintenant est à peu près épuisé. Il ne me reste que quelques volumes. (91)

B. Traduire les noms soulignés: (5%)

1. elle distingua dans le pénombre de la pièce un lit...
2. les oncles célibataires...
3. Toi aussi, tu aimes la lecture.
4. des affaires louches.
5. Je suivais avec soin les nécrologies.
6. La vieille Kouda, veuve depuis longtemps
7. la mère de tout le feu troupeau
8. Il ne vit pas son beau-frère choir à ses pieds.
9. des marsouins, me dit-elle.
10. une rangée de poubelles vides.

C. Idioms: Use seven of the following in a sentence (15%)

1. et ainsi de suite
2. en faire autant
3. envoyer chercher
4. en avoir assez
5. se rendre compte
6. au beau milieu de
7. se connaître en
8. prendre son courage à deux mains
9. aucun
10. s'en tirer

D. Subjonctif: Use five of the following in a sentence (10%)

1. il est douteux
2. avant que
3. à moins que
4. pour que
5. soit que.... soit que
6. sans que
7. de peur que
8. il est bon

Brooklyn College
The City University of New York
Department of Modern Languages

French 3: Hour Exam III
S. R. Powell

1. Traduire les mots soulignés: (70%)

1. Daru patientait alors de longues heures dans sa chambre dont il ne sortait que pour aller sous l'appentis, soigner les poules.
2. Il avait d'ailleurs de quoi soutenir un siège.
3. Pas une seule fois l'Arabe n'avait levé la tête.
4. Sur le tableau noir les quatre fleuves de France...coulaient vers leur estuaire depuis trois jours.
5. Et pourtant, hors de ce désert ni l'un ni l'autre n'auraient pu vivre vraiment.
6. Il s'était mis au lit, après s'être complètement déshabillé.
7. Le crime imbécile de cet homme le révoltait, mais le livrer était contraire à l'honneur.
8. Gayndé-le-Lion était encore dans la force de son age.
9. Tout le reste dans lepays vivait donc bon gré mal gré en famille
10. Gayndé tenait absolument à voir à nouveau sa demeure bien tenue.
11. Ne te moque pas de moi, veux-tu.
12. Va faire visite à ta mère. Reste là-bas tant qu'il te plaira; au retour, tu me diras ce que tu auras vu et entendu.
13. Tout ce que nous avait dit Leuk-le-Lièvre est vrai, même au-dessous de la vérité.
14. A défaut d'église, on trouvait au moins une chapelle.
15. Une sorte de bien etre à la fois familier et totalement inconnu.
16. Le surlendemain nous fîmes la fameuse promenade en mer.
17. L'excursion à Carnac avait été décidée la veille sans m'en dire rien.
18. Le départ de Lucienne m'affecta beaucoup moins qu'on ne pourrait le croire.
19. Je n'ai jamais su s'il fallait dire un le pied sur le trottoir, deux le pied suivant sur la premiere marche, et ainsi de suite, ou si le trottoir ne devait pas compter.
20. Je ne savais par où commencer ni par où finir.
21. Alors il ne faut pas penser à certaines choses, a celles qui vous tiennent à coeur, ou plutot, il faut y penser, car à ne pas y penser on risque de les retrouver, dans la memoire, petit à petit.
22. Car si cela avait été leur intention ils n'auraient pas fermé la porte.
23. Nous allons acheter ton chapeau, comme si le chapeau préexistait depuis l'éternité.
24. Ce ne fut ni le berceau ni le tombeau de quoi que ce soit.
25. Le nettoyage à fond battait son plein.
26. Ils auraient pu le faire, s'ils avaient voulu.
27. Je levai les yeux au ciel, d'où nous vient le fameux secours, où les chemins ne sont pas marqués.
28. La chaussée aux véhicules, le trottoir aux piétons. On aurait dit de l'ancien testament.
29. ..une vieille dame qui devait peser dans les 200 livres.
30. On aurait pu assomer un boeuf avec.

31. Il faut marcher sans penser a ce qu'on fait, comme on soupire, et moi, quand je marchais sans penser à ce que je fa sais je marcher comme je viens de le dire, et quand je commencais à me surveiller je faisais quelques pas d'assez bonne fortune et puis je tombais.
32. On ne lynche jamais les enfants, les bébés, quoi qu' ils fassent sont blanchis d'avance.
33. La suggestion quil put aller trop vite au Zoo devait l'amuser
34. Nous faisions notre possible tous les deux pour comprendre.
35. Je commencais à en savoir par-dessus la tete de ce cocher.
36. Gonzague feignit de ne rien entendre.
37. Il se montra pour une fois à la hauteur des circonstances.
38. Pourvu que je ne tombe pas sur un type qui me connai .
39. Il en remuerait d aise dans son tombe, le père Tabot n.
40. La fortune et l'élégance peuvent-elles avoir des obligations envers la guenille. La reconnaissance ca monte ca e redescend pas.
41. Il me semble que tout se sépare dans a tete, et que je suis en train de me dissoudre dans le vide.
42. Je m'évapore dans l'air, j'ai des memoranes et plus ien ne me retient.
43. Et meme si nous oublions, tout cela demeurera éternellement présent parce que cela a été, parce que cela avait été avant meme d'etre.
44. Ce ne fut pas facile. Mais qu'est-ce qui est facile
45. Le perron n'était pas haut.
46. ...un paysage charmant, très onirique.
47. ...la période qui s'étend à perte de vue.
48. le cocher me pria de lui faire l'honneur...
49. le ventre gonflé du flic de faction.....
50. la paie mensuelle d'un de ces comptables....
51. Néanmoins, il fallait faire vite.
52. le maitre-chanteur le suivant toujours....
53. avec un sang-froid délicieux....
54. Il s'agissait de la douairière de Kerfaouet.
55. Je me suis arrangé pour avoir 2 jours libres... Bec . bec. William.
56. Cet acte de probité ferait une excellente propagande touristique
57. ...ce nu dont il connaissait trois alléchants aspect .
58. La situation deveanit limpide.
59. Figée comme une cariatide, elle semblait supporter a ec peine le poids d'un temple pret à s'effronder.
60. La dame eut un leger haut-le-corps.

II. Essays (30%)

SAC

[illegible] (Gaiola bellor.

51. [illegible] (Gaiola [illegible] 1. Gaiola)_____ [illegible].

52. [illegible]

53. [illegible]

54. [illegible] [illegible] [illegible]

Francais 3E: S. R. Powell

Un Coeur Simple (1877)

Un Coeur Simple, avec Félicité et la légende de Saint Julien l'hospitalier, fait partie des Trois Contes de Flaubert. Félicité, servante fidèle de Mme Aubain, à Pont-l'Evêque, accompagne souvent sa maîtresse et ses enfants, Paul et Virginie, à sa ferme de Geffosses, où ils font un pique-nique avant de rentrer chez eux le soir.

- -

Un soir d'automne, on s'en retourna par les herbages.

La lune à son premier quartier éclairait une partie du ciel, et un brouillard flottait comme une écharpe sur les sinuosités de la Touques. Des boeufs, étendus au milieu du gazon, regardaient tranquillement ces quatre personnes passer. Dans la troisième pâture quelques-uns se levèrent, puis se mirent en rond devant elles. "Je crains rien" dit Félicité; et murmurant une sorte de complainte, elle fixa sa vue sur l'échine celui qui se trouvait le plus près; il fit volte-face, les autres l'imitèrent. Mais, quand l'herbage suivant fut traversé, un beuglement formidable s'éleva. C'était un taureau, que on avait le brouillard. Il avança vers les deux femmes. Mme Aubain prit peur. courir. "Non! non! moins vite!" Elles pressaient le pas cependant, entendaient par derrière un souffle sonore qui se rapprochait. Ses sabots, comme des marteaux, battaient l'herbe de la prairie: voilà qu'il galopait maintenant. Félicité se retourna, et le arrachait à deux mains des plaques de terre qu'elle lui jetait dans les yeux. Il baissait le mufle, secouait les cornes et trépignait de fureur en beuglant horriblement. Mme Aubain, au bout de l'herbage avec ses deux petits, cherchait éperdue comment franchir le haut bord. Félicité reculait toujours devant le taureau, et continuellement lançait des mottes de gazon qui l'aveuglaient, tandis qu'elle criait "Dépêchez-vous! dépêchez-vous!"

Mme Aubain descendit le fossé, poussa Virginie, Paul ensuite tomba plusieurs fois en tâchant de gravir le talus, et à force de courage y parvint.

Le taureau avait acculé Félicité contre une claire-voie; son sang lui rejaillissait à la figure, une seconde de plus il l'éventrait. Elle eut le temps de se couler entre deux barreaux, et la grosse bête, toute surprise, s'arrêta.

Cet événement, pendant bien des années, fut un sujet de conversation à Pont-l'Evêque. Félicité n'en tira aucun orgueil, ne se doutant même pas qu'elle eût rien fait d'héroïque.

Francais 3E: S. R. Powell

Salon de 1767

[illegible]

J'[illegible], [illegible] avec [illegible], respiré l'air [illegible] et fait un exercice très sa[illegible] de [illegible] petit et j'eus [illegible] douce et la plus tranquille de l'existence, en m'éveillant, le [illegible] Voilà la vraie vie, le vrai séjour de l'homme: tous les [illegible] la société ne [illegible] jamais en éveil du [illegible] gou[illegible] ceinte étroite [illegible] villes par des occupations ennuyeuses et de [illegible] devoirs. Si nous ne pouvons retourner dans les forêts, notre [illegible] asile, nous [illegible] faire un [illegible] de notre enfance à [illegible] forêts autour de nos demeures: [illegible] là elles sont peintes sous les symboliques de l'art: leur silence, leur innocence, [illegible] leur repos, leur repos. Là, nous allons [illegible] le rôle du sauvage [illegible] esclave. Les uns [illegible] ces paysans, jouis[illegible] même de l'homme [illegible] Dans l'impossibilité de [illegible] fonctions et aux amusements de la vie [illegible], d'errer dans [illegible] campagne, le suivre un troupeau, d'habiter une chaumière, [illegible] vitons à prix d'or et d'argent le pinceau de Bouchers, de [illegible] de Vernet à nous retracer les mœurs et l'histoire de nos [illegible] Et les murs de nos somptueuses et [illegible] demeures se co[illegible] images d'un bonheur que nous regrettons et les [illegible] de Berghem [illegible] de Paul Potter [illegible] sous nos lambris, parmi des [illegible] bordure, et les toiles d'araignée d'Ost de [illegible] suspendus [illegible] crépines d'or, sur un damas cramoisi; et nous sommes dévorés [illegible] ambition, la haine, la jalousie et l'amour; et nous brûlons de [illegible] de l'honneur et de la richesse, au milieu des scènes de l'innocence et de la pauvreté, s'il est permis d'appeler pauvre celui à qui tout appartient. Nous sommes les malheureux autour desquels le [illegible] est représenté sous mille formes diverses. O rus! quando te aspiciam disait le poète; et c'est un souhait qui s'élève cent fois au fond de notre coeur.

1. Expliquer comment Diderot mêle dans la première phrase la fiction à la réalité.

2. Préciser le sens et l'effet des adjectifs belles, pur, [illegible], rouge, tranquille (ll. 9-10) et expliquer le contraste créé par les adjectifs qui suivent: étroite, ennuyeuses, triste. (l. [illegible])

3. Montre comment, en évoquant la vie moderne et urbaine, Diderot opère un choix déformant, qui laisse notamment dans l'ombre les prestigieux (l. 12), auxquels il était personnellement très sensible.

4. Par analogie, montre comment, en évoquant la vie champêtre (l. 22), il opère un choix déformant, lequel passe sous silence tous les aspects pénibles et déplaisants du sort des paysans.

5. Expliquer par quels aspects les forêts artificielles semblent inférieurs à Diderot aux naturelles.

6. Comment s'explique l'impossibilité mentionnée aux lignes 21-22.

7. Quelle incongruité Diderot essaie-t-il de souligner aux lignes 26-31?

8. Quel est l'effet créé par la citation d'Horace? (l. 35)

9. Montre comment la méditation, encore individuelle au début, ne tarde pas à acquérir une portée universelle. En vertu de quoi Diderot prend-il la liberté de généraliser ainsi son expérience personnelle?

10. Quelles conclusions tirez-vous du fait que c'est à des oeuvres d'art que Diderot demande de lui fournir une image de bonheur?

11. Quels écrivains ou artistes de l'époque de Diderot connaissez-vous, qui ont cherché le chemin du bonheur dans des directions semblables à celles qui sont proposées dans ce passage?

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BROOKLYN COLLEGE
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AS OF 02/25/74

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5318	SPRING 1974	FRENCH	3	B

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Brooklyn College
The City University of New York
Department of Modern Languages

French 3B: Spring 1974
Hour Exam I: S. R. Powell

A. TRADUIRE LES MOTS SOULIGNES: 65%

1. Il était le dernier de son espace et les hommes ne savaient plus quoi faire de lui.
2. Il lui fallut longtemps. . . pour comprendre que les passants s'en fichent ainsi parce qu'il etait le dernier de son espace.
3. Quoi, c'était a cette chetive creature que ses parents et lui consacraient depuis des siècles?
4. Et que lui importait qu'il n'y eut plus dans cette ville un seul de ses freres.
5. . . . un homme d'une cinquantaine d'années qui bechait un coin de terre.
6. Nous ne savions que repondre.
7. Si l'on excepte les curés, on ne trouve que ces airs pédagogues pour gaspiller leurs loisirs à ces futilités champetres.
8. Il ne manquait pas de champs de bataille ces années-là.
9. Sans doute le printemps gagna-t-il Max depuis l'espace.
10. . . . une jupe tres simple, d'etoffe, autant qu'il en pait juger.
11. Ne venait-il pas de decouvrir ce que sa mere ne lui avait jamais appris?
12. Ses propres forces lui suffiraient à conquerir la gloire.
13. . . . la vie brillante que son genie lui aurait infailliblement procurée s'il n'avait fait la folie un jour de printemps.
14. Je l'ai échappé belle!
15. D'abord, on n'a pas d'amis dans des quartiers pareils, ça ne se fait pas.
16. . . . la première chose que l'on voit depuis la salle est un personnage vu de dos.
17. En revanche, on peut voir maintenant les feuilles étalées de papier blanc.
18. Mais aucun bruit ne parvient jusqu'à la salle.
19. . . . car personne n'allait à la messe dans la maison.
20. Je m'introduisis dans le salon pour etouffer ce debut d'incendie qu'en aucun cas ne ne voulais prendre au tragique.
21. On n'y voyait plus rien.
22. . . . une bombe atomique extra-forte qui fut denommee bombe atomique aussitot qu'inventée.
23. On s'attendait à le voir faire face comme un vieux sanglier.
24. Il se mit à pleurer comme un veau.
25. Se haussant sur la pointe des pieds, il souleva le couvercle.
26. . . . on n'arrive pas à joindre les deux bouts.
27. Il était trop occupé à se plaindre lui-meme.
28. . . . un crocodile tentait surprisement d'avaler l'innocent guignol.
29. Si, en attendant l'heure, je faisais un tour du Jardin Botanique.
30. Ni les champs de bataille ni les paysages ne sont utiles.
31. Par ces temps, on est encore mieux dans les pres.
32. Au-dessus des cultures, c'était comme un trait entre la terre et le ciel.
33. Il pouvait, tendait ses deux mains à bout de bras.
34. Et l'instant, n'en était-il pas venu?
35. Le reduit qui, cette nuit encore, lui servait d'ecurie allait etre abbatu.
36. . . . imprégnée de sa propre odeur.
37. Les passants s'étaient arretés à leur tour et riaient en les designant.
38. Je ne suis jamais allé voir de près.
39. . . . un prince aurait-il fait un meilleur discours?
40. Il ne songeait à rien que de prosaique.

41. Le jardin botanique était le domaine même du printemps et à peine Max y eut-il pénétré que ses raisonnables pensées disparurent.
42. . . . assis sur un fauteuil vert boiteux.
43. Ils étaient fiancés depuis la veille.
44. Le personnage tourne de nouveau la tête vers les rideaux rouges de droite.
45. On dirait qu'il cherche à entendre quelque chose qui se passerait de l autre coté du panneau.
46. Le drap en question venait de prendre feu.
47. Lagrige avait fait remarquer aux autres l'analogie de sa demarche avec celle d'un Indien sur le sentier de la guerre.
48. Viens dans la salle à manger, dis-le, et oublions le passe
49. A droite de cette feuille apparait le bord de celle d au dessous.
50. Les rues defilaient de plus en plus fermées au pouvoir magique du printemps.

B. Répondre en francais à deux sur quatre des questions suivantes: 20%

(These questions are written on the blackboard).

C. Grammar: 15 %

1. Translate the following two sentences into French: 5%

   a. How long have you been speaking French?

   b. If I had had the time I would have gone to Paris last year

2. (You should)_____étudier davantage.

3. (They ought to have)_____m'avertir plus tôt.

4. Employer dans une phrase huit sur douze des expressions idiomatiques suivantes:

a. en vouloir à	g. et ainsi de suite
b. s'agir de	h. en faire autant
c. avoir bonne mine	i. donner sur
d. n'en pouvoir plus	j. sauter aux yeux
e. faire beau	k. assister à
f. faire bonne chère	l. prendre son courage à deux mains

Brooklyn College
The City University of New York
Department of Modern Languages

French 3: Hour Exam #2
S.R. Powell: 3/29/74

A. Traduire les mots soulignés: (70%)

1. On croirait que ca te fait plaisir.
2. Ils doivent etre du pays.
3. Tu as pourtant dans ta chambre un coffret fermé à clef où tu gardes je ne sais trop quoi, de l'argent, je suppose.
4. Elles avaient des figures de circonstance, graves et ennuyées.
5. C'était une personne d'un autre temps, la survivante d'une province naufragée.
6-7. Dans le siècle et la province qu'elle avait traversés autour d'elle comme la seule atmosphère respirable, on ne confiait pas ses économies à une banque, à une entreprise anonyme, douteuse: on les gardait chez soi, dans une cachette connue de soi seul.
8. Elle survivait à ses parents et à ses amis dont personne ne fleurissait les tombes, la veille des Toussaint.
9. Elle ne parlait plus guère à personne, n'avait personne à aimer, pas meme un chat.
10. Il a fallu que je lui explique ce que c'était qu'un mixer, vous vous rendez compte!
11. Elle redit le mot francais, qu'elle ne connaissait pas depuis longtemps
12. Il se plaisait à nous raconter comment.... Il avait rompu ses fiançailles pour le seul motif que.....
13. Jamais aucun bruit n'avait couru sur sa vie privée.
14. L'oncle Eugene venait de mourir et nous mesurions la perte que nous venions de faire.
15. J'aurais du etre ému. Le souvenir du triste volume m'en empechait.
16. L'oncle Eugene voulait paraitre le modele des commerçants. Il se voulait aussi le modele des vertus.
17. Le russe! La langue la plus difficile qui soit.
18. Une telle coincidence ne pouvait pas ne pas me frapper.
19. Je suivais avec soin les nécrologies des journaux.
20. Le volume envoyé ne répondait en rien au caractere du défunt, à ses habitudes, à ses manies, à l'idée que nous nous en faisions.
21. Dois-je croire que rien n'est vrai, que nos jugements sont mensongers, que tout enfin est apparence et faux semblant?
22. Il n'arrive pas deux fois sur dix que l'envoi soit refusé.
23. D'ailleurs, mon stock est à peu près épuisé maintenant. Il ne me reste que quelques volumes.
24. Mais pouvoir accéder à une plage...cela signifiait la paix, un bien qu'il venait de recouvrer et dont les millions....
25. Ils s'attendirent à la voir décapitée d'un moment à l'autre, mais rien ne se passa sinon une avalanche de pierres.
26. Rien ce soir. À moins que vous ayez des pommes de terre.
27. Il n'avait pas oublié la question, il avait simplement essayé de ne pas y répondre ou peut-etre pris le temps d'y réfléchir.

28. Ce mince personnage jaune dans la carri[illegible]
avait quelque chose d'irréel et de t[illegible]
29. Elle disparut dans l'[illegible] de l'a[illegible].
30. On ne pouvait s'empêcher de penser à tous [illegible]
par la mer.
31. Elle finissait par lui vendre tout ce qui [illegible]
dans ses réserves de guerre.
32. Le pays refusait de s'intéresser à Mlle Sol[illegible].
33. Je ferai n'importe quoi pour que vous n'[illegible]
34. Il fallait aller jusqu'au bout pour se [illegible]
délivrer elle.
35. Il aurait voulu y poser ses lèvres, mais [illegible] immobile [illegible] en
mouvement, il ne pouvait que regarder.
36. Lorsqu'en 1958 Marguerite Duras reçut le Pri[illegible] pour le roman
Cantabile (d'où est tirée La Leçon de [illegible] dans cette [illegible]
dait déjà toute une carrière de romancière.
37. Les personnages n'ont pas d'identité et leur role dans le roman
consiste à en obtenir une coute que coute.
38. Tu es sûr de ne pas savoir ce que ça veut dire, Cocorato cantabile?
39. Dans le temps qui suivit ce propos, le bruit de la mer entra par
la fenetre ouverte.
40. Les couleurs du couchant devinrent tout à coup si glorieuses que la
blondeur de cet enfant s'en trouva modifiée.
41. De la musique s'éleva par-dessus la rumeur d'une foule qui commençait
à se former au-dessous de la fenetre, sur le quai.
42. Ce soir il va se demander de chanter, il le sera si bien que je ne
pourrai pas refuser de chanter.
43. Le bruit sourd de la foule s'amplifiait toujours, il devenait
maintenant si puissant même à cette hauteur [illegible] de l'immeuble, que
la musique en était débordée.
44. L'homme, dans son délire, se vautrait sur le corps étendu de la
femme.
45. Apparemment, toute dignité l'avait quitté à jamais.
46. Quand meme, dit Anne Desbaresdes en arrivant boulevard de la mer,
tu pourrais t'en souvenir une fois pour toutes.
47-48 Peut-être alors pleur-t-il, mais le crépuscule trop avancé déjà
ne permit d'apercevoir que la grimace ensorcelantée et brillante
de son visage et non plus de voir si des larmes y coulaient.
49. Il avait franchi le cercle enchanté qui la séparait du monde.
50. C'est alors que l'idée m'est venue de consulter les nécrologies
des journaux et d'envoyer mes volumes contre remboursement.

B. Répondre à deux sur quatre des questions suivantes: (30%)

Brooklyn College
Department of Modern Languages
The City University of New York

Français III: Hour Exam III
S. R. Powell, January 4, 1974

A. Traduire les mots soulignés: (50%)

1. Je n'ai jamais su s'il fallait dire un le pied sur le trottoir, deux le pied suivant sur la premiere marche, et ainsi de suite, ou si le trottoir ne devait pas compter. (181)
2. Je ne savais par où commencer ni par où finir. (181)
3. Je veux dire qu'aucun des trois chiffres ne m'est plus présent à la mémoire. (181)
4. Alors il ne faut pas penser à certaines choses, à celles qui vous tiennent à coeur, ou plutôt, il faut y penser, car à ne pas y penser on risque de les retrouver, dans la mémoire, petit à petit. (182)
5. Car si celaavait été leur intention ils n'auraient pas fermé la porte, mais ils l'auraient laissé ouverte, afin que les personnes rassemblées dans le vestibule puissent jouir de la correction, et en tirer une lecon. (182)
6. Nous allons acheter ton chapeau, comme si le chapeau préexistait depuis l'éternité, dans un endroit determiné. (183)
7. Ce qui venait de m'arriver n'avait pas de quoi faire date dans mon existence. Ce ne fut ni le berceau ni le tombeau de quoi que ce soit. (184)
8. Je regardai au troisième et dernier étage ma fenêtre, outrageusement ouverte. Le nettoyage à fond battait son plein. (185)
9. Ils auraient pu le faire, s'ils avaient voulu. (185)
10. Je levai les yeux au ciel, d'où nous vient le fameux secours, où les chemins ne sont pas marqués. (186)
11. La chaussée aux véhicules, le trottoir aux piétons. On aurait dit de l'ancien testament. (188)
12. Il faut marcher sans penser à ce qu'on fait, comme on soupire, et moi quand je marchais sans penser à ce que je faisais je marchais comme je viens de le dire, et quand je commencais à me surveiller je fisais quelques pas d'assez bonne fortune et puis je tombais. (186-187)
13. ... une vieille dame qui devait peser dans les 200 livres. (188)
14. On ne lynche jamais les enfants, les bebes, quoi qu'ils fassent sont blanchis d'avance. (188)
15. La suggestion qu'il pût aller trop vite au Zoo devait l'amuser. (190)
16. On aurait pu assommer un boeuf avec. (191)
17. Peut-etre qu'elle m'avait pris sur ses genoux quand j'étais dans les langes. (192)
18. Nous faisions notre possible tous les deux pour comprendre, pour expliquer. (193)
19. Il m'avait préferé à un enterrement, c'était un fait qui durerait éternellement. (194)
20. Je commencais à en avoir par-dessus la tête de ce cocher. (194)

21. Je lui proposai de prendre un verre. (195)
22. J'aurais dû enlever mon manteau et le jeter par la fenêtre, mais il aurait fallu y penser. (197)
23. Gonzague feignit de ne rien entendre. (202)
24. Il se montra pour une fois à la hauteur des circonstances. (207)
25. Pourvu que je ne tombe pas sur un type qui me connaît. (205)
26. Il en remuerait d'aise dans son tombe, le père Kabotia. (212)
27. Interrogée, la petite le tira d'embarras. (214)
28. La fortune et l'élégance peuvent-elles avoir des obligations envers la guenille. La reconnaissance ça monte, ça ne redescend pas. (220)
29. Il me semble que tout se sépare dans ma tête, et que je suis en train de me dissoudre dans le vide. (286)
30. Je m'évapore dans l'air, j'ai des membranes et plus rien ne me retient. (286)
31. Ou n'étaient-ce que des suites de signes sans signification, qui ont éveillé en moi le souvenir de la beauté. (289)
32. Et même si nous oublions, tout cela demeurera éternellement présent, parce que cela a été, parce que cela avait été avant même d'être. (290)
33. Ce ne fut pas facile. Mais qu'est-ce qui est facile? (197)
34. La voix, accentuant curieusement les e muets, s'avouvait étrangère. (214)

B. Traduire les mots soulignés: (20%)

1. Le perron n'était pas haut. (181)
2. un paysage charmant, très onirique. (183)
3. J'allais à la lande. (186)
4. ...la période qui s'étend à perte de vue. (187)
5. le cocher me pria de lui faire l'honneur... (196)
6. le ventre gonflé du flic de faction. (202)
7. la paie mensuelle d'un de ces comptables... (203)
8. Néanmoins, il fallait faire vite. (203)
9. le maître-chanteur le suivait toujours. (206)
10. avec un sang-froid délicieux. (207)
11. Il s'agissait de la douairière de Kerfaouet. (209)
12. Je me suis arrangé pour avoir 2 jours libres. Bec à bec. William.
13. il lui fallait être saoul. (211)
14. ...verrous à pompe, oeilletons-mouchards et autres ennemis habituels qu'il honorait d'un regard de connaisseur.
15. Cet acte de probité ferait une excellente propagande touristique. (215)
16. Gonzague sourit à la pensée de voir apparaître, habillé, ce nu dont il connaissait trois alléchants aspects. (215)
17. La situation devenait limpide. (216)
18. Figée comme une cariatide, elle semblait supporter avec peine le poids d'un temple prêt à s'effronder. (217)
19. La dame eut un leger haut-le-corps. (215)
20. A peu près dégrisé, il avait envie de reconsidérer la question. (216)

C. Répondre en français à une des questions suivantes: (30%)

1. D'après Camus (L Hote) comment l'homme moderne, qui habite dans un monde dépourvu de tout principe moral, peut-il se conduire et vivre?

2. Démontrer comment L Expulsé de Beckett est à la fois une nouvelle et une analyse de la nouvelle comme genre littéraire

3. Démontrer comment Alors je pourrai trouver la paix et le sommeil est une nouvelle manquée.

Répondre en français à deux des questions suivantes: (30%)

1. Michel Déon (Sur une falaise) et Marguerite Duras (La Musique de Musique) concentrent-ils notre attention sur l'aspect rituel -- mécanique et répétitif -- de la vie? Y a-t-il des "interruptions" dans ces deux contes? Quel est l'effet des "interruptions" sur les personnages?

2. Félicien Marceau (Contre Chabouchement) et Alain Robbe-Grillet (Scène) nous présentent-ils des mondes où les apparences (paraître) jouent un rôle aussi important que les "vérités" (être)? Y a-t-il des changements de l'optique des personnages dans ces contes? Qu'est-ce que la "vérité" pour chacun de ces auteurs?

3. Quelle est l'image de l'homme moderne qui se dégage de L'Hôte d'Albert Camus? Comment l'homme moderne peut-il donner un sens à sa destinée terrestre?

BROOKLYN COLLEGE
OFFICE OF THE REGISTRAR

PRELIMINARY CLASS ROSTER

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AS OF 02/25/74

CODE	TERM	SUBJECT	NUMBER	SECTION
5327	SPRING 1974	FRENCH	4.	A

CLAS

I & Curr.	Soc. Sec. No.	Student's Name	A&B	C		
201	066 50 9762	CAMINITI FRANCES M	-6	-4	10	90
103	116 46 0907	CHARLES HENRY C	-47	-6	53	47
206	116 38 1822	CONNELLY PAMELA J				
501	093 46 2970	DUBIN SUSAN D	-29	-6	35	65
P01	123 40 2500	FINGERHUT SUSAN E	-5½	-2	-7½	92.5
201	123 50 3575	FISCHMAN SUSAN	-1½	-1	-2½	97.5
301	071 48 5730	KURZ EVELYN	-10	-6	16	84
301	070 50 6885	LIPSIUS PETER L	-6	-4	10	90
201	062 48 5813	MARTIN LYNN M	-7½	-5	12½	87.5
303	116 46 9046	PASQUET FRITZ	-11			-11
603	100 36 9286	PETERS MICHAEL J	-10½	-3	13½	86.5
201	055 44 5505	SAMUELS LAURENCE				
601	078 46 5028	SANTORO JOANNE F	-13	-6	18½	81
701	092 42 3497	STEIN LORI	-6½	-2	-8½	91.5
203	081 46 8061	VELASQUEZ BONIFACIO	-20	-6	-26	-14
			6	9	15	0

Powell

) THE INSTRUCTOR:
is is a preliminary roster of your section. It is for your personal use.
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Brooklyn College
The City University of New York
Department of Modern Languages

rench 4: Hour Exam III
. Robert Powell

. Traduire les mots soulignés: (20%) TRADUIRE 20 SUR 25

1. Assez de malheureux ici-bas vous implorent:/ Coulez pour eux.
2. Parlez: nous rendrez-vous ces extases sublimes/ Que vous nous [illegible]?
3. Laissez-moi m'endormir du sommeil de la terre!
4. La mort trouve à ma voix une voix prophétique.
5. Pourquoi vous fallut-il tarir mes espérances,/ Ne pas me laisser homme avec mes ignorances.
6. Prends ton luth! prends ton luth! je ne peux plus me taire.
7. Dans son amour sublime il berce sa douleur,/ Et, regardant couler sa sanglante mamelle,/ Sur son festin de mort il s'affaisse et chancelle.
8. Alors il se soulève, ouvre son aile au vent,/ Et se frappant le coeur avec un cri sauvage,/ Il pousse dans la nuit un si funèbre adieu,/ Que les oiseaux des mers désertent le rivage.
9. Les Djinns funèbres...pressent leurs pas; leur essaim gronde.
10. Autour de lui le temps et l'espace et le nombre,/Et la forme et le bruit expiraient, en créant/ L'unité formidable et noire du néant.
11. Tout passe.--L'art robuste/Seul a l'éternité.
12. Les dieux eux-mêmes meurent./ Mais les vers souverains/ Demeurent
13. Ils passent comme une ligne noire, au sable illimité, et le désert reprend son immobilité quand les lourds voyageurs à l'horizon s'effacent.
14. L'ardent Imperator vit dans ses larges yeux étoilés de points d'or toute une mer immense où fuyaient des galères.
15. Chaque jour vers l'enfer nous descendons d'un pas.
16. La Nature est un temple où de vivants piliers/ Laissent parfois sortir de confuses paroles
17. Tout en chantant sur le mode mineur
18. Prends l'éloquence et tords-lui son cou!
19. Je sens que les oiseaux sont ivres d'être parmi l'écume inconnue des eaux.
20. Un fantôme s'immobilise au songe froid de mépris que vêt parmi l'exil inutile le Cygne.
21. Il ne faut pas laisser les intelleucuels jouer avec les allumettes.
22. Je suis faite pour plaire/ Et n'y puis rien changer.
23. Notre Père qui êtes aux cieux/ Restez-y/ Et nous resterons sur la terre.
24. Mais ce n'est plus pareil et tout est abimé.
25. La chair est triste, hélas! et j'ai lu tous les livres.

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Brooklyn College
Department of Modern Languages
The City University of New York

Francais IV: Powell
le 27 février 1974

A. Traduire les mots soulignés: (see attached pages) 25%

B. Répondre en francais a cinq sur dix des questions suivantes: 50%

1. Discuter l'usage que fait Chénier de la mythologie grecque dans La jeune Tarentine. Le poeme est-il lyrique? narratif/? dramatique?

2. Commenter l'importance de la derniere strophe (les deux dernieres strophes) de La Jeune Captive. Nuisent-elles a la qualite lyrique du poeme?

3. Discuter l'usage des participes presents dans le Sonnet a Hélene de Ronsard.

4. Comment la structure du sonnet Sur la mort de Marie souligne-t-elle la comparison que fait Ronsard entre la jeune fille et la rose?

5. Le poete établit-il une hiérarchie temporelle dans le Sonnet a Cassandre? Qu'est-ce qui représente le passé, le présent, le futur dans ce sonnet?

6. Quel est l'effet du passage de temps dans les deux poemes de Francois Villon que nous avons lus? Comment Villon voit-il la mort?

7. Les poésies de Charles d'Orléans sont-elles optimistes? pessimistes? Quel est l'effet du passage de temps dans ces poésies?

8. Pourquoi du Bellay n'aime-t-il pas l'Italie? Quelle figure de rhétorique emploie-t-il dans Sonnet # 31 pour souligner son antipathie pour l'Italie? Pourquoi n'aime-t-il pas la cour?

9. Quel est le sujet du Sonnet "Si notre vie est moins qu'une journée?" Le poete se sert-il des idées néo-platoniciennes?

10. Choisir un poeme que nous avons lus. Expliquer le role que joue la nature (le monde quotidien, le paysage) dans ce poeme.

C. Essai: Répondre en francais a une sur deux des questions suivantes: 25%

Rondeau

(1) Le temps a laissé son manteau
De vent, de froidure et de pluie,
Et s'est vêtu de broderie,
De soleil luisant, clair et beau.

Il n'y a bête, ni oiseau,
Qu'en son jargon ne chante ou crie:
Le temps a laissé son manteau
De vent, de froidure et de pluie.

Rivière, fontaine et ruisseau
Portent, en livrée jolie,
Gouttes d'argent, d'orfèverie,
Chacun s'habille de nouveau.
Le temps a laissé son manteau.

Charles D'Orléans

Ballade: En regardant vers le pays de France...

En regardant vers le pays de France,
Un jour m'advint, à Douvres sur la mer,
Qu'il me souvint de la douce plaisance
Que je souloie au dit pays trouver,
Si commencai de coeur à soupirer,
Combien certes que grand bien me faisoit
De voir France que mon coeur aimer doit.

(2-3) Je m'avisai que c'était nonsavance
De tels soupirs dedans mon coeur garder,
Vu que je vois la voie commence
De bonne paix, qui tous biens peut donner;
Pour ce; tournai en confort mon penser;
Mais non pourtant mon coeur ne se lassoit
De voir France que mon coeur aimer doit.

Alors chargeai en la nef d'Espérance
Tous mes souhaits, en leur priant d'aller
Outre la mer sans faire demeurance,
Et à France de me recommander.
Or nous doint Dieu bonne Paix sans tarder:
Adonc aurai loisir, mais qu'ainsi soit,
De voir France que mon coeur aimer doit.

Paix est trésor qu'on ne peut trop louer;
Je hais guerre, point ne la dois priser;
Destourbé m'a longtemps, soit tort ou droit,
De voir France que mon coeur aimer doit.

Charles D'Orléans

Stances (from the Testament)

Je plains le temps de ma jeunesse,
Auquel j'ai plus qu'autre galé
Jusqu'à l'entrée de vieillesse,
Qui son partement m'a celé.
Il ne s'en est à pied allé
N'à cheval: hélas; comment donc?
Soudainement s'en est volé
Et ne m'a laissé quelque don.

Allé s'en est, et je demeure
Pauvre de sens et de savoir,
Triste, failli, plus noir que meure,
Qui n'ai ni cens, rente n'avoir;
Des miens le moindre, je dis voir,
De me désavouer s'avance,
Oubliant naturel devoir
Par faute d'un peu de chevance.

Hé! Dieu, si j'eusse étudié
Au temps de ma jeunesse folle,
Et à bonnes moeurs dédié,
J'eusse maison et couche molle,
Mais quoi! je fuyoie l'école
Comme fait le mauvais enfant;
En écrivant cette parole
A peu que le coeur ne me fend.

Ballade des pendus (from the Testament)

Freres humains, qui après nous vivez,
n'ayez le coeur contre nous endurci,
Car, si pitié de nous pauvres avez,
Dieu en aura plus tôt de vous merci.
Vous nous voyez ci attaché cinq , six:
Quant de la chair, que trop avons nourrie,
Elle est piéçà, dévorée et pourrie,
Et nous, les os, devenons cendre et poudre.
De notre mal personne ne s'en rie,
Mais priez Dieu que tous nous veuille absoudre!

Si freres vous clamons, pas n'en devez
Avoir dédain, quoique fumes occis
Par justice. Toutefois, vous savez
Que tous hommes n'ont pas bon sens assis;
Excusez-nous, puisque sommes transis,
Envers le Fils de la Vierge Marie,
Que sa grace ne soit pour nous tarie,
Nous préservant de l'infernale foudre
Nous sommes morts, ame ne nous harie,
Mais priez Dieu que tous nous veuille absoudre!

Où sont les gracieux galants
Que je suivais au temps jadis,
Si bien chantants, si bien parlants,
Si daigneux en faits et en dits?
Les aucuns sont morts et roidis,
Dieux en ont-il chère mie maintenant:
Repos aient en paradis
Et Dieu sauve le remenant!

Et les autres sont devenus,
Dieu merci! grands seigneurs et maitres;
Les autres mendient tous nus
Et pain ne voient qu'aux fenetres;
Les autres sont entrés en cloitres
De Célestins et de Chartreux,
Bottés, housés comme pecheurs d'oitres
Voyez l'état divers d'entre eux!

Francois Villon

La pluie nous a débués et lavés,
Et le soleil desséchés et noircis;
Pies, corbeaux, nous ont les yeux cavés,
Et arraché la barbe et les sourcils,
Jamais, nul temps, nous ne sommes rassis;
Puis çà, puis là, comme le vent varie,
A son plaisir sans cesser nous charrie;
Plus becquetés d'oiseaux que dés à coudre.
Ne soyez donc de notre confrérie;
Mais priez Dieu que tous nous veuille absoudre!

(9-10)

Envoi

Prince Jésus, qui sur tous as maitrie,
Garde qu'Enfer n'ait de nous seigneurie:
A lui n'ayons que faire ni que soudre,
Hommes, ici n'a point de moquerie,
Mais priez Dieu que tous nous veuille absoudre!

Francois Villon

Sonnet (from l'Olive)

Si notre vie est moins qu'une journée
En l'éternel, si l'an que fait le tour
Chasse nos jours sans espoir de retour,
Si périssable est toute chose née,

Que songes-tu, mon ame emprisonnée?
Pourquoi te plait l'obscur de notre jour,
Si pour voler en un plus clair séjour
Tu as au dos l'aile bien empennée?

C'est le bien que tout esprit désire,
Là, le repos ou tout le monde aspire,
C'est l'amour, là, le plaisir encore.

Là, o mon ame, au plus haut ciel guidée,
Tu y pourras reconnaitre l'Idée
De la beauté, qu'en ce monde j'adore.

Joachim du Bellay

Sonnet 31 (Regrets)

Heureux qui, comme Ulysse, a fait un beau voyage,
Ou comme celui-la qui conquit la toison,
Et puis est retourné, plein d'usage et raison,
Vivre entre ses parents le reste de son age!

Quand reverrai-je, hélas! de mon petit village
Fumer la cheminée? et en quelle saison
Reverrai-je le clos de ma pauvre maison,
Qui m'est une province, et beaucoup davantage?

Plus me plait le séjour qu'ont bati mes aieux
Que des palais romains le front audacieux;
Plus que le marbre dur me plait l'ardoise fine.

(11-12)

Plus que le Tibre latin mon Loire gaulois,
Plus que le mont Palatin mon petit Lyré,
Et plus que l'air marin la douceur angevine..

Joachim du Bellay

Sonnet 150 (Regrets)

Seigneur, je ne saurais regarder d'un bon oeil
Ces vieux singes de cour, qui ne savent rien faire
Sinon en leur marcher les princes contrefaire,
Et se vetir comme eux, d'un pompeux appareil.

Si leur maitre se moque, ils feront le pareil,
S'il ment, ce ne sont eux qui diront du contraire:
Plutot auront-ils vu, afin de lui complaire,
La lune en plein midi, et le soleil de nuit.

(13-14)

Si quelqu'un devant eux recoit un bon visage,
Ils le vont caresser, bien qu'ils crevert de rage,
S'il le recoit mauvais, ils le montrent au doigt

Mais ce qui plus contre eux quelquefois me dépite
C'est quand devant le roi, d'un visage hypocrite,
Ils se prennent à rire, et ne savent pourquoi.

Joachim du Bellay.

Ode à Cassandre (Ronsard, Pierre de)

Mignonne, allons voir si la rose
Qui ce matin avait déclose
Sa robe de pourpre au soleil,
A point perdu, cette veprée,
Les plis de sa robe pourprée
Et son teint au votre pareil.

Las! voyez comme en peu d'espace,
Mignonne, elle a dessus la place
Las! Las! ses beautés laissé choir;
O vraiment marâtre Nature,
Puisqu'une telle fleur ne dure
Que du matin jusques au soir!

Donc, si vous me croyez, mignonne,
Tandis que votre age fleuronne
En sa plus verte nouveauté,
Cueillez, cueillez votre jeunesse:
Comme à cette fleur, la vieillesse
Fera tomber votre beauté.

15

Sonnet à Cassandre (Ronsard, Pierre de)

Je veux lire en trois jours l'Illiade d'Homere,
Et pour ce, Corydon, ferme bien l'huis sur moi:
Qui rien me vient troubler, je t'assure ma foi,
Tu sentira combien pesante est ma colère.

Je ne veux seulement que notre chambrière
Vienne faire mon lit, ton compagnon, ni toi;
Je veux trois jours entiers demeurer à requoi,
Pour folatrer après, une semaine entière.

Mais si quelqu'un venait de la part de Cassandre,
Ouvre-lui tot la porte, et ne le fais attendre,
Soudain entre en ma chambre, et me viens accoutrer.

Je veux tant seulement à lui seul me montrer;
Au reste, si un dieu voulait pour moi descendre
Du ciel, ferme la porte, et ne le laisse entrer.

Sonnet sur la mort de Marie P. de Ronsard

Comme on voit sur la branche, au mois de mai, la rose
En sa belle jeunesse, en sa premiere fleur
Rendre le ciel jaloux de sa vive couleur,
Quand l'aube de ses pleurs au point du jour l'arrose;

La grace dans sa feuille et l'amour se repose,
Embaumant les jardins et les arbres d'odeur;
Mais battue ou de pluie ou d'excessive ardeur
Languissante elle meurt feuille à feuille déclose

Ainsi en ta première et jeune nouveauté,
Quand la terre et le ciel honoraient ta beauté,
La Parque t'a tuée, et cendre tu reposes.

Pour obsèques recois mes larmes et mes pleurs,
Ce vase plein de lait, ce panier plein de fleurs,
Afin que vif et mort ton corps ne soit que roses.

Sonnet à Hélene P. de Ronsard

Quand vous serez bien vieille, au soir à la chandelle,
Assise auprès du feu, dévidant et filant,
Direz, chantant mes vers, en vous émerveillant
"Ronsard me célébrait du temps que j'étais belle.

Lors vous n'aurez servante oyant telle nouvelle,
Déjà sous le labeur a demi sommeillante,
Qui au bruit de mon nom ne s'aille réveillan
Bénissant votre nom de louange immortelle.

Je serai sous la terre, et fantome sans os,
Par les ombres myrteux je prendrai mon repos
Vous serez au foyer une vieille accroupis,

Regrettant mon amour et votre fier dédain,
Vivez, si m'en croyez, n'attendez à demain;
Cueillez dès aujourd'hui les roses de la vie.

17-18

La jeune Tarentine André Chénier

Pleurez, doux alcyons! ô vous, oiseaux sacrés,
Oiseaux chers à Thétis, doux alcyons, pleurez!

Elle a vécu, Myrto, la jeune Tarentine!
Un vaisseau la portait aux bords de Camarine:
Là, l'hymen, les chansons, les flutes, lentement
Devaient la reconduire au seuil de son amant.
Une clef vigilante a, pour cette journée,
Sous le cèdre enfermé sa robe d'hyménée,
Et l'or dont au festin ses bras seront parés,
Et pour ses blonds cheveux les parfums préparés.
Mais, seule sur la proue, invoquant les étoiles,
Le vent impétueux qui soufflait dans les voiles.
L'enveloppe. Etonnée et loin des matelots,
Elle crie, elle tombe, elle est au sein des flots.

Elle est au sein des flots, la jeune Tarentine!
Son beau corps a roulé sous la vague marine.
Thétis, les yeux en pleurs, dans le creux d'un rocher,
Aux monstres dévorants eut soin de le cacher.
Par ses ordres bientot les belles Néréides
L'élèvent au-dessus des demeures humides,
Le poussent au rivage, et dans ce monument
L'ont au cap du Zéphyr déposé mollement;
Et de loin, à grands cris appelant leurs compagnes,
Et les nymphes des bois, des sources, des montagnes,
Toutes, frappant leur sein et trainant un long deuil,
Répétèrent, hélas! autour de son cercueil:
"Hélas, chez ton amant tu n'est point ramenée,
Tu n'as point revetu ta robe d'hyménée,
L'or autour de tes bras n'a point serré de noeuds,
Les doux parfums n'ont point coulé sur tes cheveux."

A la Foret de Gastine Pierre de Ronsard

Couché sous tes ombrages verts,
Gastine, je te chante
Autant que les Grecs par leurs vers
La foret d'Erymanthe.

Car malin, celer je ne puis
A la race future
De combien obligé je suis
A ta belle verdure:

Toi, qui sous l'abri de tes bois
Ravi d'esprit m'amuses:
Toi, qui fais qu'a toutes les fois
Me répondent les Muses:

Toi, par qui de ce méchant soin
Tout franc je me délivre,
Lorsqu'en toi je me perds bien loin,
Parlant avec un livre.

Tes bocages soient toujours pleins
D'amoureuses brigades
De Satyrs et de Sylvains
La crainte des Naiades.

En toi habite désormais
Des Muses le collège,
Et ton bois ne sente jamais
La flamme sacrilège.

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La jeune captive André Chénier

"L'épi naissant murit de la faux respecté;
Sans crainte du pressoir, le pampre tout l'été
Boit les doux présent de l'aurore;
Et moi, comme lui belle, et jeune comme lui,
Quoi que l'heure présente ait de trouble et d'ennui,
Je ne veux point mourir encore.

"Qu'un sotique aux yeux secs vole embrasser la mort,
Moi je pleure et j'espère, au noir souffle du Nord
[illegible]
Hélas! quel miel jamais n'a laissé de dégouts?
Quelle mer n'a point de tempete?

"L'illusion féconde habite dans mon sein.
D'une prison sur moi les murs pèsent en vain,
J'ai les ailes de l'espérance.
Echappée aux réseaux de l'oiseleur cruel,
Plus vive, plus heureuse, aux campagnes du ciel
Philomèle chante et s'élance.

"Est-ce à moi de mourir? Tranquille je m'endors,
Et tranquille je veille, et ma veille aux remords
Ni mon sommeil ne sont en proie.
Ma bienvenue au jour me rit dans tous les yeux;
Sur des fronts abattus, mon aspect dans ces lieux
Ranime presque de la joie.

"Mon beau voyage encore est si loin de sa fin!
Je pars, et des ormeaux qui bordent le chemin
J'ai passé les premiers à peine.
Au banquet de la vie à peine commencé,
Un instant seulement mes lèvres ont pressé
La coupe en mes mains encore pleine.

23

"Je ne suis qu'au printemps, je veux voir la moisson;
Et, comme le soleil, de saison en saison,
Je veux achever mon année.
Brillante sur ma tige en l'honneur du jardin,
Je n'ai vu luire encor que les feux du matin;
Je veux achever ma journée.

"O mort! tu peux attendre; éloigne, éloigne-toi;
Va consoler les coeurs que la honte, l'effroi,
Le pale désespoir dévore.
Pour moi Palès encore a des asiles verts,
Les Amours des baisers, les Muses des concerts,
Je ne veux point mourir encore."

Ainsi, triste, et captif, ma lyre toutefois
s'éveillait, écoutant ces plaintes, cette voix,
Ces voeux d'une jeune captive;
Et secouant le faix de mes jours languissants,
Aux douces lois d'e vers je pliai les accents
De sa bouche aimable et naïve.

24-25

Ces chants, de ma prison témoins harmonieux,
Feront à quelque amant des loisirs studieux
Chercher quelle fut cette belle;
La grace décorait son front et ses discours,
Et, comme elle, craindront de voir finir leurs jours
Ceux qui les passeront près d'elle.

1974

1/1974 – 12/1974 –

[249 West 76th St, #4A
NYC, NY 10023

8/31/1974 – SRP awarded Ph.D. in French Literature from Indiana University, Bloomington, IN 47401

(was able to collect unemployment insurance from the Brooklyn College position, 1973-1974)

1973-1975 – Editor, Multimedia American Management Association, NYC

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INDIANA UNIVERSITY
Department of French and Italian
BALLANTINE HALL
BLOOMINGTON, INDIANA 47401
TEL NO 812 337-5458

April 12, 1974

Mr. S. Robert Powell
249 West 76thSt. Apt. 4A
New York, New York 10023

Dear Mr. Powell:

It was very nice to receive your letter: please excuse the word; my brain is not at its best on Friday evening with a weekend of work ahead. However, I am most pleased that your thesis is almost completed and I look forward to reading it. I am leaving here on May 10th and returning on June 8th, so I don't believe there is much point in my trying to read it until I get back to Bloomington. I may not be able to read it immediately even then since I am expecting a friend from Japan and her husband, but their visit will be brief, unfortunately, or at least I presume they cannot stay long because of children at home. In all events, I am certain that a defense date of July 19th is fine, insofar as I am concerned, because I have confidence that substantively the thesis will be in very good shape. If there are small stylistic corrections, I assume they can be made fairly expeditiously. I shall look forward then to seeing your thesis upon my return in early June and to seeing you in July on the 19th.

Sincerely,

Charlotte F. Gerrard

Charlotte F. Gerrard

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INDIANA UNIVERSITY
Department of French and Italian
BLOOMINGTON, INDIANA 47401

June 21, 1974
Bloomington, Indiana

Dear Mr. Powell,

I have just finished reading the revised introduction and conclusion to your thesis. In my opinion you have done a splendid job of modifying the introduction. I was very impressed by the fact that you were able to accomplish the revision in such a short time and yet do such an excellent job of it. To my way of thinking the introduction now provides the nuanced foundation which the thesis deserved. If I seemed harsh before, it was only to make the point clear.

I have noted some typographical errors in the margins. Otherwise, I am entirely satisfied and see no reason why the defense cannot be held on the appointed date. As far as I am concerned, you need not send the remaining chapters to me in their corrected form unless you so desire. I am confident that your revision of the chapters will be as sound as the work you did on the introduction and conclusion. Congratulations, and I look forward to seeing you in July.

Sincerely yours,
Emanuel Mickel

Announcing the
Final Examination of
S. Robert Powell
for the
Degree of Doctor of Philosophy
Friday, July 19, 1974, 1:00 PM
Ballantine Hall 010

Dissertation: The Renaissance and Cubist Conceptions of Space and Art in the Nineteenth-Century French Novel: A Study of the Form and Content of the Descriptions of Landscape in Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, Le Ventre de Paris, and A Rebours, and of the Form and Content of Those Novels Seen as Autonomous Aesthetic Phenomena.

Having examined the form and content of the descriptions of landscape in Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, Le Ventre de Paris, and A Rebours, as well as the form and content of those novels seen as autonomous aesthetic phenomena we can conclude that the principal novelists in France in the nineteenth century utilized in the creation of their novels spatial and aesthetic principles which were rudimentarily established at the time of the Renaissance in the late fifteenth and sixteenth century but which were fully developed only during the late eighteenth and nineteenth century. At the same time, those novels contain, in varying degrees, spatial and aesthetic innovations which adumbrate the ultimate demise of the Renaissance conception of space and art during the final decades of the nineteenth century. Those same spatial and aesthetic innovations within the Renaissance space picture represent a rudimentary expression of the spatial and aesthetic principles of the cubist conception of space and art.

Outline of Studies
Major: French
Minors: Phonology
Fine Arts

Committee in Charge

Dr. John P. Houston, Chairman (337-1952)
Dr. Theodore Bowie
Dr. Charlotte Gerrard
Dr. Emanuel J. Michel, Jr.

Educational Career

B.A. The Pennsylvania State Univ., 1965
M.A. The George Washington Univ., 1967

Approved: John P. Houston
John P. Houston

Any member of the Graduate Faculty may attend. As a courtesy, please contact the Chairman in advance.

Robert!

"I. ... ! ... ' ... ..., ... P.D."

The column "Dishin the Dirt" that is given below appeared in The Scrantonian (Sunday, July 21, 1974, p. 56). An original copy of that column was given to SRP by HLRP during the summer of 1974--it is from that original copy that the copy that is given below was made. Contained in the newspaper column in question are three items of interest: one about The Homestead Golf Course, one about SRP, one about Lakeland Golf Course.

56—Sun., July 21, 1974

Dishin' the Dirt

The University of Scranton, true to tradition, went out of town to hire an athletic director to replace the one they brought in from Rochester in 1968 * * * At the rate reservations are being made, the 1974 Area Hall of Fame dinner Sept. 22 at the Scranton Elks Club will be a complete sellout a month before the event * * * Big John Schmelfenig, the all-sports official, set some sort of a record at the Federal Bowling League clambake at McDonnell's Grove when he scored nine straight ringers while posting a 24-1 record in quoit competition * * * Scrantonian-Tribune League bowlers Irene Sherbinko, Lee Chobey and Louise Kranick watched all the big ones get away during their annual fishing trip to the Bernice and Stanley Zeino estate at Perth, Ontario, Canada * * * Ed 'Red' Coleman, the ex-University of Scranton coach who ranked as one of the region's top basketball officials for many years, is a surgical patient at Mercy Hospital; also in the Mercy is another ex-basketball official, Ward Stein, who worked in the old State League when the pros played inside nets * * * Elmhurst Country Club will host the annual golf tournament sponsored by the Lackawanna Bar Association Friday, Aug. 16; District Attorney Paul Mazzoni is listed as one of the early faverites * * * Art Johnson, the general manager of the Shamrock Racing Association currently running at Pocono Downs, visited New York with his family for the first time last Wednesday; they watched the Yankees lose to Texas at Shea Stadium and enjoyed every minute of their stay; they hail from New Mexico * * * Talkative Muhammad Ali, the ex-heavyweight champion, made a profit of some $73,000 when he sold his Cherry Hill home last week; he bought it for $102,000 back in 1971 and sold it for $175,000.

Providence jeweler Pete Putirskas, who passed away last week, was an avid follower and sponsor of all sports * * * Nick Bisignani, for years the top lefthanded bowler around, enters Moses Taylor Hospital for surgery today * * * Providence barber Tony Pulice, the fight fan de luxe, selling his shop and going into retirement; he plans to take up the old man's game, golf * * * The Walter Powells, owners of the Homestead and Lakeland golf courses, thrilled with the news that their son, Robert, graduated magna cum laude from Indiana University, Bloomington, Indiana, where he received his Ph.D.; he majored in French * * * Bob Brazen, the talented WICK sportscaster, would like a turn at judging the CYC pro fights; he's a regular at all the shows * * * Former sandlotter Lou 'Vito' Guliasi, comanager of the All-Hyde Park baseball team, observed another birthday Saturday and was presented a cake at Cadden's Adams Ave. oasis * * * Robert Latze, Jr., 11-year old member of the famous Latze clan, will spend a month in England this summer touring with the Pocono chorus; his dad was Bob, the late state policeman while his grandfather was Mike, the late boxing promoter and manager * * * Bowler-golfer Frank Hicks missing from the sports scene these days while he comforts his ailing mom * * * Dickson City Tony Gallis, the ex-fighter and softball ace, is spending his time these days following the exploits of Tony, Jr., in the Dickson Little League * * * Johnny Knott, better known for his bowling than his golf, scored a hole-in-one at Lakeland last week; he aced the 84-yard fourth hole but had no witnesses * * * Old Forge's greatest basketball hero, Lou "Sheriff" Zara, back in his home town for a brief stay and recalling the "good old days" with Packy Connors * * * A daughter, Patricia, has arrived at the home of Paul and Marion McGowan; Paul is the IRS executive who specializes in golf * * * Few people knew of the great military record of the late Gene Muskey, who died last week; he was awarded the Silver Star and was offered a battlefield commission on Anzio Beach Head and prior to his service he played on two championship teams at St. Thomas High; his two sons, Joe and Gene, are fine athletes while brother, Jack, was a court star during the Les Dickman era * * * Ed and Helen Wisneski just returned from vacation trip to Hawaii; he's the assigning secretary of Scranton Chapter, PIAA Umpires * * * Area high school wrestling coaches who recently attended clinic at Wildwood Crest, N.J., were Scranton Prep's Lou Pilch, West Scranton's George Roakos, Abington Heights' John Diven and North Pocono's Ron Guse * * * Prep senior Ed Krowiak's football and wrestling future in doubt as result of recent surgery to correct shoulder separation * * * Seven year old Brian McHale received a set of golf clubs for his birthday last Monday; he's the son of Rich, the Elmhurst pro, and Peg McHale * * * Pete Muchisky, the bicycling champion, has his family down in Atlantic City as he prepares for the upcoming Philadelphia Bicycle Marathon.

*** The Walter Powells, owners of the Homestead and Lakeland golf courses, thrilled with the news that their son, Robert, graduated magna cum laude from Indiana University, Bloomington, Indiana, where he received his Ph.D.; he majored in French ***

*** Johnny Knott, better known for his bowling than his golf, scored a hole-in-one at Lakeland last week; he aced the 84-yard fourth hole but had no witnesses ***

While seven recent graduates of Riverside High are playing for the County against the City in the "Dream Game" at Scranton Memorial Stadium on Aug. 8, the school's band will be performing at the Wilkes-Barre UNICO classic at Wyoming Valley West Stadium in Kingston * * * Tunkhannock High basketball star, Mary Ann Yonchiuk, enters West Chester State in September * * * Scranton School District teachers hired last week include Carl Kirk, athletic director and cross country coach at Bishop Klonowski High, and Joe Gatelli, a former Central High diamond standout * * * Mid-Valley School Board gave Jerry Preschutti $100 raise (to $1,700 as football coach and to $1,000 as athletic director) while granting $50 increases to his assistants * * * Fran Zavacky, an outstanding participant in girls athletics at Abington Heights High School, is attending East Stroudsburg State College as a physical education major * * * Richard Ghezzi of Valley Lanes, Childs, recently was elected a vice president of the Pennsylvania Bowling Proprietors' Association.

Bob 'Smiler' Sebastianelli, who died much too young last week, will be remembered as one of the nicest guys in sports; he played all sports at Blakely High and the University of Pennsylvania and during his days in the service was Bo Bolinsky's catcher * * * Mark D'Amico, commissioner of Miss-E Softball, ready to launch a nation-wide program and is searching for a substantial sponsor * * * The Wyoming Valley Giants, now that they are moving to Riverside Stadium in Taylor, are looking for a new name * * * John Moore, the secretary of the Anthracite Golf Association, missed an eagle by three inches last Wednesday while playing Glen Oak's tough 11th hole * * * Leonard Lavelle, an avid sports fan for more than 60 years, passed away last week; he was a rabid anti-Yankee fan and father of Len, Jr., one of the area's better bowlers for many years * * * The Press-Radio-Television (PRT) golfers pay their annual visit to the Homestead golf course Wednesday morning * * * Former Central High athletic Mike Gallagher in from the West Coast for a brief vacation; his dad, Jeff, played with one of 'Fats' Robson's finest basketball teams * * * Turf at Scranton Memorial Stadium looks great, thanks to the efforts of Hank Kull and his faithful stadium crew.

Jim Scagliotti, who moves up to head football coaching post at Scranton Prep this season, appointed second counselor department head at Riverside High * * * Wayne High School Baseball League All-Star from Western Wayne, Raymond Gillette, will enroll at "Career Academy" in Columbus, Ohio, to study radio and television broadcasting * * * Bill Snyder of Valley View, a retired Haddon Craftsmen pressman, will be 78 years young on Tuesday * * * "Happy Birthday, Colonel" was the inscription on the 78th birthday cake presented to Jermyn sportsman Floyd J. Waters, who marked the occasion at Aragain Lodge, Arden, Ontario, with son-in-law George (Allied Services) Walters; daughter Nan Waters Walters (WICK copywriter) and grand-daughters Susan and Marjie on hand; Floyd is head of Senior Citizens' League and operates his own Jermyn insurance agency * * * Quinnipiac College basketball team captain-elect via Bishop Hannan High, Bob Lynch, made Dean's List.

*** The Press-Radio-Television (PRT) golfers pay their annual visit to the Homestead golf course Wednesday morning ***

August 19, 1974

Dear Donald,

Your letter (which was postmarked, but not dated--peculiar wouldn't you say) arrived. When all else fails, one can count on the U.S. Postal Service to succeed. Perhaps I will draft a letter of congratulations to the postal commissioner. I wonder if anyone has ever congratulated the post office? Donald, you really ought to be more careful. I understand (one of the Countesses' most intimate friends is my source) there are some most unsuitable hotels in Erie. But then, you seem to have survived unscathed. Where or where can one have a proper dinner in Erie? My Larousse dictionary is of no help in the matter.

Mr. Skeffington (vintage Davis) was playing at the Huntington Hartford last week. Here follows a sampler:

"George, I love you very much, but would you mind moving your chin an inch to the right."

"I almost had lunch with Mr. Skeffington about three weeks ago, but it was the day war was declared, and it spoiled everything"

"I so wanted to keep on crying, but I didn't have the strength."

"Oh! chamragne. Just the thing for my guilty conscience!"

"Saumes, would you bring us some champagne cocktails in the drawing room?" [I think this line will go into the Duchess of Kent list. It might make a good opening for my book on "Domestic Servants and Social Well-Being in the mid-century.]

"You're bald and I'm delapitated. Oh! Edward!"

"I find that one should never look for admirers when at the same time one is falling to bits."

All of the above lines are uttered by BD--I find that she is most remarkable in her Middle Period in this film. Wouldn't you agree?

Enclosures: (2), one, a Latinate postal card--writing not very clear. I had some difficulty with the 8th and 12th words. Everyone should type--it's so much more distanced. Handwriting can be so messy; two, a queen of hearts. This card was found on Broadway entre 79th and 80th on the West side of the street one evening when I was walking Trebbe to the 86th Street Bus.

(page 2--letter to Don, August 19, 1974)

I'm not sure it can go into your collection given the fact that you did not find it. Nonetheless, I thought you should have it. So much for the enclosures.

I was Trebbe's guest at Alvin Ailey not long ago. I know that I have a slight tendency to use superlatives in excess, but they were extraordinary. Carmina Burana gave me "la chair de poule" repeatedly. No scenery, just bodies--very exhilarating. How I did miss the peasant cottage sequence--it's so reassuring to know there are peasants in ballet and in some operas!

Enclosure # 3: Steve Allen. Alan Ginsburg--Gin and Tonic--Free association can be so dangerous. I'm wondering if I could find a suitable position as preceptor if I were to dress like Steve Allen.

I am so pleased to see that your typewriter (Green, isn't it) seems to have clean keys. I have re-decorated my suite of rooms. For a few days the Conservatory was no longer the Conservatory. It's now back to the way it was during you holiday here in the city of New York. The bed is now against the East wall, the mattress which used to be under the bed is now on the floor where the bed used to be, the hanging room dividers are now horizontal as opposed to being vertical and are draped in orange cloth, the chest of drawers is over near the Cheminée. I just knew you'd be pleased.

My services are still required at AMA--how delicious. I must find suitable employment for the forthcoming year, or else I shall have to live in a more "reduced state."

In September I will take a course at NYU devoted entirely to Wagner's "The Ring." one hour and 40 minutes once a week for twelve weeks.

And now I must go. What with grocery lists to draw up, invitations to answer and send, cards to send, servants to command, my time is hardly my own. Will it never end?

As you have perhaps noticed, this letter is a zerox copy--which raises the question about which being more important, the reality or the representation of reality, the original or the copy. "Life, what is that? our servants see to that!"

Yours in ZAX,

Zeta 682

SI
(This letter begins with the Complimentary Close)

August 27, 1974

Donald--

The constitutive eclecticism of "gins - berg, lind - berg, sun dance, moon prance, sing song, ding dong" awakens my somnolent spirit. Moreover, the suite from the ballet "Sylvia" by Delibes, which WNCN now plays, produces a positive dehiscence which will doubtless prevent my sleeping this night. "I am Ozymandias, King of Kings, if anyone wishes to know what I am and where I lie, let him surpass me in some of my exploits." So Shelley reports of Ramases II of Egypt. I miss your evening walks--that's what time of day it is.

"We can, on pure nerve, do violence for a time to one half of our nature, but the unreasoning reason of man takes revenge against the claims of reasoning reason by exaggerating the primacy of the will. Men do not live by bread alone: if nothing better offers they will take circuses, even circuses in which one directly participates as wild beast and victim both. Mankind has of late felt the need for periodic blood-lettings to clear its brain. It is a crude method, and there is no reason why it should not be improved upon; but since the crudity has been allied with a swing from rationalism to voluntarism, it must be that both these things are legitimate and demand co-ordination," (Jacques Barzun). I feel drained, but my brain doesn't seem clear--COORDINATE ROBERT COORDINATE.

Rachmaninoff's Piano Concerto No. 3 is now undulating forth. I am in Paris, it's 1932. So what. Who cares? Well, frankly I do. It makes it all possible. Rachmaninoff borrowed freely from Piano Concerto No. 2 in writing No. 3. So what. Who cares? Well,frankly I do. It's still 1932. 1932 is right there, whenever I want it. No one can take that away from me.

I communicated telephonically this evening with 472-9245. Having carefully disguised my voice, I announced that I was calling for the director of the Metropolitan to request the "collected works" of the residents of that address for an extended exhibition at the NY Cultural Center and the Met. I was regretfully informed that all recent works by those artists in question were "on the Continent at the moment." How utterly awkward! Yes, we will have tea. Have you any brandy snaps? Perhaps, some proper biscuits?

"Listen to the Country" now journeys to England, "Come my friends, tis not too late to seek a newer world." Rachmaninoff now has me whistling and conducting most overtly. How dangerous. "For see, the winter is past, the rains are over and gone. The flowers appear on the earth, the time of

pruning the vines has come, and the song of the dove is heard in our land."

"Mankind and the animals, lions, eagles and partridges, horned deer, geese, spiders, silent fish inhabiting the sea, starfish and those creatures invisible to the naked eye--in short, in a word, all living things, all living things, all living things, having run their sad course, are extinct. Eons have passed since a living soul has stirred on the earth's surface. And this poor moon shines its light in vain. In the meadows the cranes no longer waken with a cry and the May beetles' murmur is silent in the limes. It is cold, cold, cold! Empty, empty! empty! Terrible! terrible, terrible! The bodies of the living creatures have crumbled to dist and as eternal matter metamorphosed into rocks, into water, into clouds, their souls are now as one. That peaceful universal soul is me. I... I am the soul of Alexander the Great, Caesar, Shakespeare, Napoleon, and the lowest of the low. In me the consciousness of man and the animal instinct mingle, and I remember everything, everything, and every life I live anew in me." It's 1932. I am in Paris. Your letters arrived today.

(Lecture notes: Modern Writers)

CLASS, the subject of my remarks today is eclecticism. The work in question is found in your anthology of modern prose and poetry on page 86. The title (a rather long one) is "gins - BERG, lind - berg, sun dance, moon prance, sing song, ding dong." Today, contrary to our usual practice, we will have, as a special treat, a choral reading of this work. Row 1 you will read the 3rd strophe, Row 2 the first, Row 3 the fourth, and Row 4 the 2nd.

CHORAL READING (all)--allegro cantabile

You will, I think, agree that the reading of this work is difficult. Rather like having the contents of a library hurled at you in a hurricane--unsettling, exhilarating, vague, precise, edifying, fertile, and vigorously eclectic. Before we discuss this work, I would like each of you to re-write it in entirety, correcting, as you go along, all punctuation and capitalizing the first word in each semantic grouping. This writer seems to have a marked proclivity for words with dashes (-) in them. Current usage requires that they be eliminated. Adjectives are used rather in a libertine manner. For example, in line 12, the adjective "primeval" is misplaced. That line should read: "This is the primeval forest." Given the complexity of this work, and the plethora of grammatical lapses, you will be allowed this class period, as well as the study hall, scheduled for 11:36, to work on your re-draft. Work independently, and PLEASE, no talking!

September 3, 1974

Dear Donald,

Barzun offers the following thoughts à propos the egg lady: "It was the confusion of vulgarity with popularity; and in so saying it is necessary to redefine vulgarity, for in the same period [the late 19th century] the word acquired a new meaning. Originally it meant what belongs to the crowd and is liked by it; the crowd being the common people, rough and untutored. It is this sort of vulgarity that salts Shakespeare's plays or Hogarth's scenes, and is seldom absent from great art. But with the advent of industrial city dwelling, popular crudity was lost. What had been rough became falsely polished, pretentious, apish, and cheap. The common people of former ages had made folk songs and folk tales and had sung them themselves; the new plebs had cheap songs and cheap tales made for them by hacks in imitation of the high-class product. A new vulgarity, known by its falseness and pride, henceforth permeated culture." (Jacques Barzun. Darwin, Marx, Wagner: Critique of a Heritage. Originally published by Little, Brown & Company in 1941; Revised second Edition Doubleday Anchor Books, Garden City, New York, 1958) The above remarks by Barzun are from the Revised second edition, p. 309.

"I AM BUILT OTHERWISE, I HAVE SENSITIVE NERVES--BEAUTY GLAMOR AND LIGHT I MUST HAVE. THE WORLD OWES ME WHAT I REQUIRE! I CANNOT LIVE ON A MISERABLE POST OF ORGANIST LIKE YOUR MASTER BACH! IS IT SUCH AN UNHEARD OF DEMAND WHEN I ASK THE LITTLE BIT OF LUXURY THAT I ENJOY BE GIVEN ME? I, I WHO HOLD A THOUSAND ENJOYMENTS IN STORE FOR THE WORLD." (Wagner, in one of his more generous moments).

In September 1974 Edna P. Loomis wrote the letter which is reproduced below (letter post marked Sept. 30, 1974 Detroit, MI) to S. Robert Powell:

Rm 303
224 Highland Ave.
Highland Park, Michigan
48203

Dear Robert

First, I should identify myself - I am your mother's Aunt Edna - and sister of your grandmother, Ora Loomis Russell. I am your Aunt Edna too, 'once removed' or I guess Great Aunt Edna!

I've learned from your mother that you have earned and received your Doctorate in French - hence, I am very pleased and proud to call you Dr. Robert Powell! Congratulations.

And, as far as I know, you are the first member of our family to have earned and received a doctorate. So, I am basking in reflected glory!!

I hope the future for you will be very bright and rewarding - rewarding to you and to those who come under your influence and teaching. Love and best wishes,

Aunt Edna

↑ Very nice. As an academic, Aunt Edna knew what it involved.

SOL LUCET OMNIBUS: ONE HUNDRED APHORISMS CULLED BY THE AUTHOR FROM THIRTY YEARS OF DEVASTATING EXPERIENCE ON THE PLANET EARTH, AND WRITTEN DOWN DURING THE FIRST DAYS OF SEPTEMBER IN THE YEAR OF OUR LORD ONE THOUSAND NINE HUNDRED AND SEVENTY-FOUR, TO BE USED IN THE EDUCATION OF CHILDREN, IN THE TRAINING OF HOUSEHOLD STAFFS, AND IN THE ACCLIMATIZATION OF THE NON-INDIGENOUS.

S. Robert Powell

284

[see herein, pp. 771-774]

FOR:

My Enigmatic Aphrodite, The Countess Castiglione.

Adolphe Braun, French, 1811-1877
Countess Castiglione
Photograph
The Metropolitan Museum of Art
Gift of George Davis, 1948

Physical strength and physical beauty are rarely found in conjunction with mental strength and mental beauty.

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Those who are prolix in vague analogies are lucid.

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Most twentieth-century Italians are philistines. They would be happier in Spain.

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Figurative language is necessary because we no longer live in trees.

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The library in the English house, like Lourdes, Assisi, and Canterbury, is a "lieu sacré." In both, solemnity is recommended, ritual encouraged, and silence mandatory.

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The middle class is frightened by such terms as "trompe-l'oeil," "C sharp minor," and "transept."

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The vulgar throng has an unnatural passion for newspapers.

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Revolutions remind man that evolution, for better or worse, is an on-going process.

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Wheat, history, and art have this in common--they are precious, and should not be mistaken for chaff, current events, and life, which are waste products.

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Human beings deserve something much better than each other.

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There is nothing like a good platitude for placing one's guilt within the context of history.

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Gregariousness is a great mistake. One-half of one-half is less than one-fourth.

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The interior monologue, like the telephone, should be used with great care.

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The well-planned seduction, like the well-made play, requires a catalyst.

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Walking is the most neglected of the fine arts.

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Both the "nouveau riche" and the "nouveau pauvre" often find it necessary to effect certain deletions in their address books.

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Newspapers should not be read in public, and should, under no circumstances, contain illustrations.

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Flaubert and Zola re-affirmed the Renaissance belief that one and one are two.

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When the caveman first picked up a club he began, in many respects, the industrial revolution.

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The French are a nation of "poseurs," primarily because of their fear of appearing English.

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No idea can be repeated without taking on the color of the mind that receives it.

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Without artifice there is no such thing as nature.

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In the country, enthusiasm is usually synonymous with virtue and health. In the city, it is often called decadence.

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A peasant is a peasant is a peasant.

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Those people who "eat to live," view walking as a means of transportation. Those who "live to eat," view walking as an art.

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The middle class would be much happier under absolute monarchy.

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Philanthropy, more often than not, is motivated by self-interest.

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Huysmans discovered that the "here" and the "there" are indistinguishable.

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People who fill their houses with gadgets are either unable or unwilling to engage in conversation.

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The middle class considers itself to be wonderfully tolerant. It can tolerate everything, except heterogeneity.

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The most incorruptible witness to obliquity is p'.cidity.

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If Cleopatra's nose had not been as it was, Western Europe would have found it necessary to re-define beauty.

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Provincialism is reprehensible only when found in city dwellers.

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Oracular dehiscence, like "sauce béchamel," is occasionally useful but seldom necessary.

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If the history of America were to be described solely on the basis of those events that transpired in the American parlor, the colonists would doubtless appear as embarassed gentleman farmers.

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The middle class would be less confused it it belonged to the proletariat.

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If a competition were organized in order to select ten new saints, ten new saints would doubtless be chosen. Twenty new sinners would, however, simultaneously come into existence.

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The Hindus have their sacred cows. The French have Racine, Sainte-Beuve, and Sartre.

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People who write aphorisms on public conveyances are suspect.

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A countess, surely, cannot be expected to dine with a mere citizen, no matter what his credentials.

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The gods have passed but they are immortal. They have won out in the end.

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A deliberate attempt to avoid being awkward inevitably results in gaucheness, either physical or mental.

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The middle class is incapable of intellectual enthusiasm because it sees no distinction between the literal and the figurative.

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The middle class regularly vilifies the past in an effort to reconcile satiety and guilt.

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Sex is God's greatest joke on mankind.

* * * * * * * * * *

The sentence: "The countess was accused of being a snob because she deigned not to leave her posh appartments at 4 P.M. in order to greet her visitors" would not have been understood by the literate Elizabethean.

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The arts represent, both for the esthetican and the un-educated, something un-natural.

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The proverb, "A rolling stone gathers no moss" is unclear. Which, if either, is to be commended--the stone which rolls or the moss which fails to adhere?

* * * * * * * * * *

Reality and a representation of reality are easily confused. The esthete and the uneducated often do so. To mistake a representation of a representation of reality for a representation of reality is naive. Such is the dominion of the half-educated.

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Art is not possible without the acknowledgment that the present is not an end in itself. This is why the middle class is inartistic.

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Mankind's only common denominator is found about a foot below the navel. Mankind's only un-common denominator is found about a foot above the shoulders.

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Art provides a palliation of the pain of enduring reality.

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Self-hate, unlike self-love, is not always infertile.

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The untutored masses have always rejected modern art. This they do because it implicitly proclaims their principal, but generally unconscious and often un-articulated fear--their own death.

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The voice of the middle class should, of course, be heard--but not directly and only once every fifty years.

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The middle class is most tractable when told what to think.

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Queen Victoria's bonnets reminded the world, once again, that headgear can be expressive.

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Great acts of cruelty are warranted, it appears, only when carried out under the aegis of organized religion.

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Public transportation, at its worst, is inconvenient or exhausting, at its best, exhilarating or edifying.

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Solitude can be cacophonous, especially when one is forced to live in a reduced state.

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The imprecision of yellow is its most explicit quality.

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Music is a necessary anodyne because the world is too dreadful to be continuously confronted.

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The English must live on an island. They need to be surrounded by water.

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My strongest objections to "middle class morality" are primarily phonological.

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The only way to explain to the Englishman the nature of that room found in the American house known as the "den" is to frequently allude to the bathroom.

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The educated philistine would be well advised to always remain silent.

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Prince Albert's greatest accomplishment was his discovery that the color gray need not exist.

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The newspaper is a highly accurate index of the inconsequential thoughts and actions of historically unimportant individuals.

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The rich are patrons of the arts. The affluent patronize their friends.

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After having seen Canaletto's paintings, Venice is a disappointment.

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We admire most in others those qualities we despise in ourselves.

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Most men are awe-struck of the brilliant but only admire gaucheness and stupidity.

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Biological evolution cannot be prevented by adhering to rigid ethical codes. The middle class, after all, is not what it used to be.

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In home furnishings, as in thought, the middle class insists on benign uniformity.

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Prepackaged food and slang have this in common--both are bland expedients which should be used only in emergencies.

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Simplicity cannot be overpraised.

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The French court perfected the fine art of doing nothing, and did likewise, historically.

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Insouciance must be willed in order to be convincing, otherwise it is most unbecoming.

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The great formless multitude descends twice daily into the subway, and in so doing ascends to the realm of poetry.

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The "nouveau riche" performs a vital function in the history of art. He is the guardian and defender of the unnecessary, the popular, and the non-aesthetic. As such, he accelerates the process of history by separating the vulgar from the worthwhile.

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When we are not on the brink of self-pity we are ready to immolate someone else for what we know to be our own sins.

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There's nothing like a good proverb for letting you know that you are not alone.

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If France were an island, French grammar, like English wine, would be nonexistent.

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If England were not an island, English pronunciation, like French wine, would be logical.

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Mass education, like mass entertainment, is said to be effective only when it reaffirms.

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Those people who walk like gorillas probably prefer bananas to plums.

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Heteromorphous, like rhizocephalous, castrametation, prothonotarial, discountenance, and crinkum-crankum, contains fourteen letters.

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Queen Victoria performed a great service for the English--she demonstrated that monarchy not only endures but triumphs.

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Under Louis-Philippe the citizens of France learned only one thing--how to play a proper game of whist.

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Those people who gesticulate in excess would rather use sticks than words as means of communication.

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The thoughts and gestures of the middle class have this in common--both are mechanical and utterly lacking in subtlety.

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Repetitive gestures are often empty, but occasionally transcend themselves.

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The half-educated man, like the small child, invariably confuses quantity with quality.

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It is erroneous to believe that English, when spoken slowly and loudly, is immediately comprehensible to all people.

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The need for recognition is the permanent Bestia Trionfans that sends the artist, once again, back into the arena.

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Governments that fail to support artists insure the survival of art.

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If nothing else, the middle class knows three things: (1) baseball statistics, (2) the price of beer, (3) the latest Hollywood scandal.

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To appreciate French "belles lettres" from the Renaissance to the Revolution we must acknowledge the value of indelible ink. To appreciate French "belles lettres" after the Revolution we must recognize that the eraser can be a useful tool.

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If Moses had been English, the Reformation would not have been necessary.

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The creation of art is an auditory pehnomenon. One need only listen for the flutter of wings.

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ADDENDA

ADDENDUM I: SOL LUCET OMNIBUS

FIFTEEN ADDITIONAL APHORISMS CULLED BY THE AUTHOR FROM THIRTY YEARS OF DEVASTATING EXPERIENCE ON THE PLANET EARTH, AND WRITTEN DOWN DURING THE FINAL DAYS OF SEPTEMBER IN THE YEAR OF OUR LORD ONE THOUSAND NINE HUNDRED AND SEVENTY-FOUR, TO BE USED, LIKE THE PRECEDING ONE HUNDRED, IN THE EDUCATION OF CHILDREN, IN THE TRAINING OF HOUSEHOLD STAFFS, AND IN THE ACCLIMATIZATION OF THE NON-INDIGENOUS.

The poet is he who concedes that the toothache and the tooth are, at the same time, mutually interdependent and independent phenomena, and who then proceeds to speak of the tongue.

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There are many instances in life in which we please no one--not even ourselves.

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Most poets are despised not for what they say, but for what they withhold.

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In attire, as in thought, the middle class derives great pleasure in appearing "endimanché."

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The road to hell, we are told, is paved with good intentions. That being the case, we must assume that those currently in paradise are spiritual gate crashers.

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The greatest joy of solitude is that one is always in the presence of distinguished company.

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Most people would be much happier if poetry were prose.

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Patience, not brute force, should be exercised in the acquisition of an education. One cannot, after all, pull open a rosebud.

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Poetry asks questions but supplies no answers. Prose asks no questions but supplies answers.

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Human relationships, like human beings, are either alive or dead.

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Art, to be sure, can be entertaining. The purpose of art, however, is not entertainment.

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During the Renaissance creative artists re-affirmed the classical Greek belief that most men enjoy a great lie.

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In new editions of old books, as in new editions of old friends, it is only the revisions and amendments that must be thoroughly assesed.

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Those people who pluralize compound nouns, such as brother-in-law, by adding an "s" to the ultimate component, like those who make nouns such as "poet" and "sculptor" feminine, are (1) unsubtle, (2) partially educated, and (3) intolerant.

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The only disadvantage to living in the country is that in order to do so one must leave the city.

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ADDENDUM II: SOL LUCET OMNIBUS

THIRTY ADDITIONAL APHORISMS CULLED BY THE AUTHOR FROM THIRTY ONE YEARS OF DEVASTATING EXPERIENCE ON THE PLANET EARTH, AND WRITTEN DOWN DURING THE FINAL DAYS OF JANUARY IN THE YEAR OF OUR LORD ONE THOUSAND NINE HUNDRED AND SEVENTY-FIVE, TO BE USED, LIKE THE PRECEDING ONE HUNDRED AND FIFTEEN, IN THE EDUCATION OF CHILDREN, IN THE TRAINING OF HOUSEHOLD STAFFS, AND IN THE ACCLIMATIZATION OF THE NON-INDIGENOUS.

The middle classes are prevented from appreciating the arts by several factors, not the least of which is their obtuseness.

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The American diner, like the French café, is ubiquitous, predictable, and agressively middle class.

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Those who fail to pronounce the (e) in "art deco" as [ā] invariably mispronounce "liqueur," "maître d'hôtel," and "sommelier."

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The similarity of the middle classes to cows is not, as is generally believed, solely a matter of physical comportment.

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The imperfectly tutored reject eclecticism as woefully unfocused, indolent and wanton. This is because they erroneously believe that education and specialization are synonymous.

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Whenever the middle classes consciously address themselves to the passage of time, they mawkishly dredge up the concept "nostalgia," which, of course, is related to history as brute force is related to reason.

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Those who insist on "standing on line" more often than not reject the figurative as not only invalid but extravagant.

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The partially educated regularly mistake history and "nostalgia," just as they do religion and religiosity.

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The well bred man is not he who never upsets a sauceboat at dinner, but rather he who does not notice it if someone else does.

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In the theater, the moneyed philistines of the middle classes customarily applaud at the wrong moment. Will they ever learn to take their cues from the balcony?

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Those people who delight in "literary excerpts" or "musical highlights" and not in complete works insist on seeing works of art from their own point of view and not from that of the artist. They are selfish and are to be eschewed.

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Without the ticketholders of the parterre the arts could not survive financially. Without those of the balcony artists could not survive emotionally.

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The uneducated philistine wallows in "content." The educated philistine luxuriates in "form." The former rejects modern art, the latter worships modernity.

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The Exposition Internationale des Arts Décoratifs, it must be recalled, took place in Paris in 1925 and not in Bloomingdale's.

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Art is neither male nor female, just as it is neither moral nor immoral.

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Those who see no distinction between the verbs "to bring" and "to take" more often than not pronounce the penultimate syllable of the noun "flutist (one who plays the flute) as they do the monosyllabic transitive verb "flut" (to treat with contemptuous disregard).

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Those who feel that "culture" is a commodity, like those who believe that salvation is for sale, are not to be scorned, for it is they who, in a large measure, financially support both the arts and organized religion.

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The artist is he who is capable of simultaneously experiencing the past and the future in the present.

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The ticketholders of the parterre ask two things, above all, of that which takes place on stage: 1) that it never question, but rather reaffirm, orthodox beliefs; 2) that it entertain not enlighten. They make the same demands of their children.

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That the middle classes were once an integral part of the proletariat is easily seen when they are observed at table.

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The educated philistine is incapable of distinguishing innovations from gimmicks, just as he cannot differentiate between art and entertainment.

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The balletomane, unlike the opera lover, is not troubled by constant audience chatter.

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The middle classes are interested in the recent past in much the same manner that most animal mothers are concerned with the placentae of their offspring. Neither understands what it devours, or why.

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The parterre of the Elizabethean theater was occupied by the lowest socio-economic orders. At the present time, it is occupied by the moneyed philistines of the middle classes.

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Nineteenth-century mimetic art is a proclamation of life; twentieth-century mimetic art is a proclamation of death. The former celebrates, the latter embalms.

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Those people who enter or exit from theaters and concert halls during the performance of a work of art insist on imposing their point of view on the spatial and temporal structure that is art. They are boorish and are to be eschewed.

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The world of nature, like that of art, is governed by its own internal timetable. Desdemona cannot be made to die in Act I no more than a seed can be made to sprout.

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To recognize the inseparability of form and content is to know the meaning of tolerance.

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Some people raise their fists, others their voices. Still others raise their eyebrows. With whom would you prefer to take tea?

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If art did not exist, one might be tempted to take reality seriously.

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SELECTED LETTERS FROM A LADY OF QUALITY,
THE COUNTESS L****, ADDRESSED TO HER INTIMATE
FRIENDS AND ACQUAINTANCES DURING AND SUBSEQUENT
TO HER EMIGRATION, AND HERE FAITHFULLY TRANS-
SCRIBED AND PAINSTAKINGLY ANNOTATED BY THE
EDITOR IN THE HOPE THAT FUTURE GENERATIONS
MIGHT BETTER LEARN TO APPRECIATE THEIR
ANTECEDENTS.

S. Rober .well
September .974

Editor's Preface

The circumstances which have led to the publication of this volume are, briefly, these.

During the final years of the reign of our late beloved monarch, the Editor--while engaged in research on various historical and aesthetic topics, including an examination of "the importance of English thought in continental and French belles-lettres"--chanced to learn that the epistolary holdings of the Haddington Foundation were not only vast, but also had never, in all probability, been examined in detail. The Editor was much interested by them; and expressed the interest which he felt.

The archivist in charge of primary documents at the Haddington Foundation graciously granted the Editor permission to read those letters. Having done so, it occurred to the Editor that some of those letters, particularly some of those addressed by the Countess L**** to her intimate friends and acquaintances during and subsequent to her emigration, might be made into an edifying book. The Editor interrupted his research on various historical and aesthetic topics and applied to the Governors of the Haddington Foundation for permission to edit such a compilation. Permission was granted on the following conditions: (1) that the impression be strictly limited to a single edition of thirty-six copies, and (2) that the names of those persons who receive this volume be chosen, and duly recorded, by the Haddington Foundation Governors in council. The Editor was pleased to comply with those stipulations.

The Editor thinks he should not be doing justice to the letters of the Countess L****--not doing what, if they were any other person's letters which were entrusted to his editing, he should do--if he were to forbear giving utterance to the thoughts which occurred to him in reference to the Notes to this volume.

The Notes, which have been inobtrusively placed on separate pages following each letter, are intended as guides for those readers who may have forgotten an occasional fact about the historical period or persons in question. The majority of readers will not, in all liklihood, find it necessary to refer to the Notes, but will read, without interruption, only the words of the Countess L****. *Primum vivere, deinde philosophari*.

The Editor

Tuesday morning
On the high seas

Dearest Mélisande,[1]

You will, no doubt, be surprised to learn that my accomodations on this important voyage are, although not entirely to my taste, adequate. So much I miss not having one of Edgar's[2] boats[3] at my disposal. One thing he did know, poor soul, was the precise measure of my spatial needs.

Shortly after we sailed,[4] I was informed by an officer of doubtful reputation and tenuous social standing, that there are three hundred and eighty-six passengers on the HMS Livingston.[5] I shall, therefore, with great speed, make the necessary arrangements for my first "grande levée"--to be held on the third day out.[6] (I do know, dearest Mélisande, and you need not remind me, that it is not the usual custom to hold a "levée" at sea--but, then, it is not every day that I decide to emigrate to Australia![7]) Since, as you know, I am accustomed to having only eighty-six at a single "levée," there will be some who will probably feel neglected and left out--perhaps they can be placated by a "drawing-room."

How I shall miss my beloved Albion! my intimate friends, their urbanity, the ineffable joy of twilight in my "jardin."[8] We English are a marvelous people!

I have discovered that there are only six mortals on the Livingston, in addition to myself, of course, whose names appear in the London Register,[9] three of whom are in commerce. Mélisande, fate has been cruel to me. But, then.....

Mélisande, you will send me a note of cheer. I have done the correct thing, tell me I have?

Grosses bises,[10]

L

Notes on Letter 1: "Tuesday morning, on the high seas."

1. Mélisande Pritchard, the most intimate of the many friends of the Countess. She and the Countess first met at a fancy-dress ball in the South of England in the Autumn of 1873.

2. Edgar Greene, the deceased third husband of the Countess. The long and tumultuous "friendship" of Edgar and the Countess--ultimately resulting in their marriage in 1869 in October--dates from 1867. In that year Edgar (who contracted "une maladie écossaise" thirteen months and four days after he and the Countess were married, and promptly died therefrom) was in Scotland for the Autumn Hunts, his particular pleasure. During that season, Edgar was introduced to the Countess, an occasional visitor to Wicksbury Manor, the ancestral property of the Count L****, childhood friend of Edgar Greene.

3. Prior to his meeting with the Countess, the most memorable event in Edgar Greene's life was his sudden acquisition of several steamship lines in 1865 subsequent to the death of his father, Wilfred Greene. The elder Greene, an advisor to Lord Cardigan during the Crimean campaigns, acquired his great fortunes, it is believed, by having acquired certain properties in Asia Minor for a mere pittance in 1856 and by having disposed of same in the following year for a great fortune.

4. In his journal, the second officer of the bridge described that day--June 18, 1876--as follows: "Weather calm, breeze from the South West. In short, an English day." It is not clear whether this is the same officer who informed the Countess as to the number of passengers on board the Livingston.

5. The HMS Livingston was set into service in 1868. A durable vessel of the traditional English sort, noted for its spacious state rooms and promenade decks. The precise location of the state rooms of the Countess is not clear. In all probability, however, she occupied the "Marlborough Suite."

6. A "levée" on the second day out would have been impossible inasmuch as the Countess hardly had time to scrutinize and evaluate her fellow passengers.

(Notes on Letter 1, page 2)

7. Careful research has established that the "grande levée" held by the Countess on the third day out was the first "grande levée" ever to be conducted on board an English vessel. The "petite levée" of the Duchesse de Claremont on board the HMS Marquisat in October 1876 is not, as is popularly believed, the first "levée" ever to be conducted on board an English vessel at sea. The well-established tradition of the "levée sur l'eau," therefore, dates from that "levée" held by the Countess on the HMS Livingston on June 21, 1876. The careful reader will want to refer to the exhaustive study of the "levée" undertaken by Basil C. V. P. Wolcott in 1882 and published in 1884 entitled The Levée (petite et grande) and its importance in English and French history and thought.

8. The "jardin" of the Countess, according to contemporary accounts, was one of the most extraordinary in London. In his treatise on the subject, Pierpont Glade remarked: "Surely one of our most remarkable lieux naturels, especially at the close of day."

9. Those six are as follows:

   Seton P. Seton--government
   Winston Osgoode--literature
   Sir Michael Pennington--foreign affairs
   Peter Mann--wool
   Charles Wainwright--textiles
   Robert Willoughby--merchant.

   (Mann, Wainwright, and Willoughby, to be sure, are the lesser lights in this Pleiades of decorum and taste.)

10. A complimentary close learned by the Countess during an extended stay in France, and here used to address her intimate friend Mélisande.

Saturday, the 22nd

Dear Webster,[1]

Webster, I am disappointed! Montgomery and Blake Ltd. has committed a dreadful crime. (I thank God that Thursday has come and gone!) Now I fully understand the actions of Edward VI with reference to your firm.

The seven wicker settees[2] that I ordered from Montgomery and Blake Ltd. were not all delivered on board the HMS Livingston. Where are my three missing settees?

You will, I trust, look into this matter. The necessary arrangements will, I am confident, be made so that my three settees arrive in Melbourne[3] in time for my disembarkation there.

My thanks to you.

Mc Countess

The Countess

Notes on Letter 2: "Saturday, the 22nd."

1. Webster Montgomery, director of Montgomery and Blake Ltd., former suitor for the hand of the Countess. The friendship of Webster and the Countess was inevitable, given the importance of each of their families in the history of England. A paternal ancestor of Webster's, it is claimed, a one Reewold Munthloomerie, born in 1170, was the second cousin of Hadwisa, hieress of the Earl of Gloucester and first wife of King John. A maternal ancestor of the Countess', it has been established, a certain Marguerite of Anjou, born in 1136, was the daughter of Matilda, daughter of Henry I and Geoffrey Plantagenet, Count of Anjou, and first wife of Henry II.

   The firm of Montgomery and Blake Ltd., like the lineages of the Countess and of Webster Montgomery, can be traced to the twelfth century. Reewold Munthloomerie, it appears, was, in 1213, largely through the efforts of Hadwisa, named Purveyor of Wykere to the Court of Jean Sans Terre, the fifth son of Henry II and Eleanor of Aquitaine. During John's campaigns on the continent in order to retake the fiefdoms of Maine and Normandy, it was Reewold who furnished the royal tent with "chaizes en wickeere bien comfortibles."

   Reewold formed a partnership with Godfroi Bleek in 1218. Royal patronage was, regrettably, lost under Edward VI and has never been regained.

2. Inasmuch as the Countess was supplied with only four settees, her first "levée" lasted an extraordinary three hours and ten minutes. This is explained, in part, by the fact that seven complete and one incomplete round had to be conducted! Had the full complement of settees been supplied, only three rounds would have been necessary, and the "levée" would have taken only the prescribed one hour and a half.

3. Melbourne was chosen, it is thought, because of its geographical position--equidistant from Ballarat and Launceton, on the island of Tasmania.

Sunday Morning
Gibraltar in view [1]

Cecil dear, [2]

Sea travel is such a tonic. These past days my mind has been momentarily, and most pleasantly, diverted from the bitter realities which force me from England.

As you may have heard from Mélisande,[3] I am confronted with the immitigable necessity of voyaging upon these waters in the company of largely deplorable mountebanks--smallish squires from Norfolk and Somerset, untutored citizens from the South (Devon, I believe) and their obedient and opaque wives and families, obscure French dilettantes, merchants and such.[4] A great many of my fellow passengers give me the impression of never having felt anything very much. (You will excuse me if my tone seems horribly worldly, but one must take that point of view sometimes).

Amidst this rabble (how is it possible?) there is one, however, who appears to be equipped to do battle in "le grand monde." Allow me to explain.

You better than all others know that it is not my habit to contract friendships while traveling, particularly at sea.[5] (I don't want everyone to like me--I should, as it were, think less of myself if some people did!)[6] However, one of the votaries at my "levée" on the twenty-first, a one Robert Northwoode, is, quite simply, the incarnation of propriety and civilization. I have--please forgive my almost primitive directness--for his person great admiration (I find him excessively attractive), and for his society--in spite of his lamentable parentage--an emphatic predilection.[7] Words fail me. I felt you should know of this turn of events.

Affectionately,

Z

Notes on Letter 3: "Sunday Morning, Gibraltar in view."

1. The HMS Livingston sailed (according to the journal of the second officer of the bridge) on June 18, 1876 from Southampton. Since Gibraltar is, as the Countess reports, "in view," is is probable that this letter was written on the fifth day out--June 23, 1876.

2. Cecil Ashton, who is described by the Countess in the preparatory sketches of My Life and Times as "a great good friend," is, in fact, the second cousin of the Countess. It was in his company that the Countess first undertook an extended sea voyage. That voyage aboard the HMS Pembroke (the Countess was twenty-four at the time) lasted seven weeks--the HMS Pembroke sailed along the Southern coast of England to Torquay, then on to Saint Helier and, after a ten-day interlude on the Ile of Wight, back to Portsmouth. During that voyage Cecil offered--in French--the following advice to the Countess: "Méfie-toi des petits-esprits." The Countess--who never forgot this dictum and who refers to it as "The Pembroke Statement" in her journals--and Cecil became friends for life.

3. It is entirely possible that the information contained in the letter dated "Tuesday Morning, on the high seas," adressed to Mélisande Pritchard, came to the attention of Cecil Ashton. Both frequented the same salons in London and would, doubtless, have discussed the Countess and her departure from England.

4. Given the motley nature of the passengers on board the HMS Livingston it is not surprising that there should be those who liked and those who disliked the Countess. Not surprisingly, it was the smallish squires and their wives and the French dilettantes who took an unwaranted dislike for the Countess. A one Hugette de Chevrolle chose, one morning at breakfast, to make unflattering allusions as to the probable age of the Countess. In a moment of sardonic quiet the Countess volunteered: "Yes, it is true. I represent another age, another world. I come "de très très loin." I appear in several of Raphael's finest frescoes." Hugette de Chevrolle, of course, made no reply.

5. Cecil had once been rather strongly rebuffed by the Countess for suggesting that she be more receptive to those who came into her presence. Words were exchanged, it is reported, and Cecil and the Countess never spoke of the matter again.

(Notes on Letter 3, page 2)

6. In this instance, as in numerous others in her letters and writings, the Countess' style, it should be noted, approaches the aphoristic. Such a style, in all probability, was inevitable, given "The Pembroke Statement."

7. This admiration of the Countess for Robert Northwoode is, although not unprecedented, extraordinary. In speaking of emotion the Countess, at this period, customarily employed the past tense. She made no secret of the fact that, as she remarks in her journal entry of March 16, 1876, "the fountain of sentiment, thanks to having been rather violently tapped in 1857, 59, and 67, does not quite flow so freely as of yore."

Genoa, June 30, 1876 [1]

Dearest Mélisande,[2]

Would that I, too, might find a retreat in which "to enjoy in peace the fruits of an honoured life!"[3]

For the past forty-eight hours Robert and I have enjoyed together this most limpid of Mediterranean cities. Why, do you know, are there no gardens attached to the superb, but heavy appearing, villas which line the Strada Nuova?[4] "Faute de jardins," Robert--at my bidding--instructed our cicerone[5] yesterday not to stop the carriage on that rather splendid street. Instead, we proceeded directly to the Palazzo Andrea Doria in which, you may have forgotten, there are some frescoes by Pierin del Vaga. Those we examined quickly in order that we might have sufficient time to stroll along the continuous open loggia on the ground floor and along the projecting side colonnades. The gardens are lovely. Mélisande, do you recall the fountain in which is found a statue of Neptune?[6] Near that fountain, towards sunset, and seated on the "tapis vert" under the benign regard of the god of the sea, Robert and I exchanged ardent vows of eternal love, undying devotion, and so on. Mélisande, am I being unfaithful to my dear Edgar, and to my beloved Fitzy?[7] Tell me I am not.

Today Robert and I visited the Villa Scassi[8] to the West of Genoa. Unlike the gardens at the Villa Andrea Doria which descend from the villa to the sea, those at Scassi ascend the hill behind the villa. Most unusual. In the center of the retaining wall which sustains the second terrace there is a beautifully designed triple niche divided by Atlantides supporting a delicately carved entablature--see enclosed sketch.[9] The upper terrace contains a kind of canal flanked by clipped shrubs and statues. Beyond that

Genoa, June 30, 1876

there is a rustic temple with columns carved to ressemble the trunks of trees--a perfect transition, as it were, between the "hortus inclusus" below and the park above. In that temple, amid the sylvan freedom of the wooded hill-top, Robert and I again exchanged vows of eternal love, undying devotion, and so on. At the setting of the sun this afternoon, Robert was seized by the "furor poeticus," and took up his pen. How long it has been since I have been likened to Polymnia! Mélisande, I am re-born.

Grosses bises,

Z

Notes on Letter 4: "Genoa, June 30, 1876"

1. One hundred and thirteen of the passengers on board the HMS Livingston disembarked at Genoa; seventy-four new passengers embarked. During dinner--as the Livingston departed from Genoa on the 30th of June--the captain informed the Countess that the passengers now numbered three hundred and forty seven.

2. cf. Letter 1, note 1.

3. The Countess here, in all probability, is quoting the Admiral Andrea Doria. On the outer wall of the Villa Andrea Doria--built in 1529 and one of the earliest examples of the great Genoese palazzi--there is an inscription which explains that the great Andrea Doria, "Admiral of the Navies of the Pope, the Emperor, the King of France, and the Republic of Genoa," having purchased the villas Lomellini and Guistiniani on the Western shore of the port of Genoa, and having joined the two estates, created a palazzo in which "to enjoy in peace the fruits of an honoured life."

4. Natural restrictions of site and soil (a thin soil parched by the wind), as well as the severity of the landscape, would suggest that the great Genoese architects were, in this instance, more concerned with architectural quality than naturalistic embellishment--choosing to create their principal effects by means of masonary and sculpture rather than by means of water and verdure. The Strada Nuova is said to be the earliest example in Europe of a street laid out by an architect (Galeazzo Alessi 1512-1572) with deliberate artistic intent, and designed to display the palaces with which he subsequently lined it.

5. Alberto Montefiore (1840-1882), the highly recommended "doyen" of Genoese cicerones.

6. This statue, executed in 1600 by Carloni, is said to be a portrait of the great admiral himself. The admiral's favourite dog, a spaniel named Ruggiero, is similarly commemorated in stone in the gardens. Ruggiero is said to be buried under a colossal statue of Jupiter on the terraced hillside which is situated beyond the "tapis vert" which ascends the hill.

7. cf. Letter 1, note 2.

   Harrison Fitzclarence ("Fitzy"), the deceased second husband of the Countess; killed while playing polo at Antibes in the Autumn of 1859.

(Notes on Letter 4, page 2)

8. The most famous of Alessi's villas--Tuscan order below and fluted Corinthian pilasters above, richly carved frieze and cornice, beautiful roof-balustrade. As the Countess has perspicaciously remarked, the gardens at Scassi are singular. Almost alone among Genoese villas, the Villa Scassi stands at the foot of a hill, with the gardens rising behind it instead of descending below it to the sea.

   The Countess' interest in--and knowledge of--gardens is great (cf. the description of her English garden in Letter 1, note 8). The Countess' garden is, in addition, of some historical importance. It has been established that scattered sections of The Idylls of the King, most probably "Pelleas and Ettarre" and "The Last Tournament," were conceived in the Countess' garden. The poem Now Sleeps the Crimson Petal, written three years before his marriage to Emily Gellwood, was written by the thirty-eight year old Tennyson during an entertainment in what was to become the garden of the Countess. The Countess, although very young at the time, recalled the incident with the greatest of clarity.

9. This sketch, unfortunately, has not come down to us. Pierpont Glade in Gardens in Her Majesty's Realms (1884) remarks (p. 86): "The vogue of terraced gardens with retaining walls with triple niches divided by Atlantides supporting a delicately carved entablature dates from the late 1870's. The sources of this triple niche--Atlantides motif, although probably Italian, have not been ascertained." In all probability it was this sketch of the terraced gardens at the Villa Scassi sent by the Countess to Mélisande Pritchard on June 30, 1876 which initiated the triple niche--Atlantides motif vogue in English landscape gardening, a vogue which continued until the death of Edward VII.

July 3, 1876, Monday
In the Tyrrhenian Sea

Dearest Clive,[1]

You and your readers should know than an entertainment took place on board the H.M.S. Livingston Sunday which, I am sure, is epochal. At 8 P.M. last evening, under my direction, a complete performance of Gluck's Orfeo ed Euridice was given en bateau! (Clive, dearest, is it possible that my life and the history of art are once again conjoined?[2]) Monteverdi's La Favola d'Orfeo,[3] I'm sure you will agree, is too austere for performance at sea. The production of Orfeo on the 2nd (Gluck's birthday, 1714) was, of course, the Viennese version, which was so moving in 1859.[4] How can anyone ever forget that season in Paris. That was a year![5]

Anna Palini and Gabriella Palermo, both of whom came on board at Genoa, sang the principal roles.[6] The "Che farò senza Euridice" of the former was perfection itself.[7] Clara Ardsley[8] sang the role of Amor. In the scene at the tomb of Eurydice and in that of the Elysian Fields--due primarily to the repeated entreaties of the chorus--I consented to assume the role of a shepherdess, and a Blessed Spirit, respectively. The chaste beauty and tranquil felicity of the Blessed Spirits as they led Orfeo to his beloved can not be imagined, particularly as that scene was staged on the Promenade Deck against the radiant Tyrrhenian sky at twilight! Mesdames Palini, Palermo and Ardsley will not disembark, happily, until Ceylon. It therefore seems likely that other maritime entertainments such as that which took place yesterday on the H.M.S. Livingston will be offered in the course of the next two months, entertainments--doubtless other maritime premières will be given--of which you and your readers should know. You, dearest Clive, will be the first in London to know.

Affectionately,

L

Notes on Letter 5: "July 3, 1876, Monday, In the Tyrrhenian Sea."

1. The friendship of the Countess and Clive, Lord Margate, dates from November 1859 in Paris. Following the loss of "dear Fitzy" (cf. Letter #4, Note 7) in the Autumn of 1859 the Countess discretely--and temporarily--withdrew from London to her Parisian "hôtel particulier" on the Rue Fortuny, near the Avenue de Villiers. Lord Margate, then studying art in Paris, supplied the Countess not only with invaluable advice during the re-decoration of her continental pied à terre, but also with some fine old damask for the drawing room. Lord Margate became, in the next decade, one of the most respected critics in England. His pronouncements on contemporary art, music, and the theater in Elysium--the biweekly journal which he founded--are, of course, well known.

2. The philanthropy of the Countess is legendary. As early as 1868 she and Edgar Greene (cf. Letter #1, Note 2) were considered the patrons of the arts in Paris. It is generally acknowledged that without the moral and financial support of the Countess and her third husband that the world première of Hamlet by Ambroise Thomas at the Paris Opéra on March 9, 1868, for example, would not have taken place.

3. In Monteverde's La Favola d'Orfeo, as in the standard legend, the loss of Eurydice is irrevocable. Such is not the case, however, in Gluck's Orfeo ed Euridice, see Note 7, below.

4. Christoph Willibald von Gluck's Orfeo ed Euridice, text in Italian by Raniero da Calzabigi, was first produced at the Burgtheater, Vienna, October 5, 1762. Gluck rewrote the opera, adding much music, for the Paris production of August 2, 1774, using a French text by Pierre Louis Moline. The Viennese version, however, regained its primacy with the Parisian performance of November 19, 1859 at the Théâtre Lyrique. (The English translation of Orfeo ed Euridice undertaken by Fanny Malone Raymond and used for the American première of Orfeo at the Winter Garden in New York on November 25, 1863, although available at the time, was considered puerile and unaesthetic by the Countess and would not, of course, have been used for the maritime première of this important work.) For the Paris production of November 19, 1859 the Countess had taken her usual box. It was that production which the Countess recalled in entirety from memory--particularly the performance of Pauline Viardot-Garcia--and which she faithfully recreated on July 2, 1876 on board the Livingston.

5. The year 1859 was, to be sure, memorable. In addition to the revival of the Viennese version of Gluck's Orfeo ed Euridice on November 19 at the Théâtre Lyrique, it should be noted that in September of that year Wagner arrived in Paris--having completed Tristan und Isolde during the Summer--and set up an active establishment in the Rue Newton, near the Etoile. To it came

the distinguished friends and fashionable acquaintances of Liszt's daughter Blandine and other well-wishers: Emile Ollivier (Blandine's husband and leader of Napoleon's repressed opposition), Frédéric Villot (head of the Imperial Museums), Carvalho (Director of the Lyric Theatre), Cosima Liszt, Hans von Bülow, Gustave Doré, Charles Baudelaire, Hector Berlioz, and others. Also, on November 24, 1859, just five days after the Gluck revival, the first edition--1250 copies--of Darwin's The Origin of Species was published by John Murray.

6. The role of Orfeo, originally written for contralto (the male contralto Guadagni) was, like many other male roles in the operas of the time, rewritten by Gluck for the tenor voice for the Paris performance of August 2, 1774. At the November 19, 1859 performance the role of Orfeo was sung by the noted female contralto Pauline Viardot-Garcia. It is not surprising, then, that the Countess should insist that the principals at the maritime première of Orfeo ed Euridice should be sung by a contralto (Anna Palini) and a soprano (Gabriella Palermo), and not by a tenor and soprano.

7. As Orfeo and Eurydice mount higher and higher from the nether world the latter becomes increasingly downcast because Orfeo seems no longer to love her. Not once have their eyes met. She would rather remain below than return to earth without his love. Orfeo is bound by the agreement not to reveal the cause of his strange behavior. When they are almost in sight of the land of the living, she cries out with such heart-rending pathos that, in a moment of forgetfulness, Orfeo looks back, only to see her sink lifeless to the ground. Now his sorrow is even more profound than before. Utterly disconsolate, he expresses his grief in a melody of sublime pathos, "Che farò senza Euridice." Amor, who has been watching Orfeo, is so deeply moved by this impassioned outcry that he restores Eurydice to life and permits the rejoicing lovers to proceed to the world above.

8. Madame Clara Ardsley, the noted English soprano, having recently completed a triumphant continental farewell tour, is en route to Ceylon where she will rejoin her husband, Sir Arthur Ardsley, the tea magnate.

[End of the "Letters" from the Countess L.]

And all so very easy

Walking waking pertly on the veiled piazza light
knew hope otherwise to re-infuse the sons made of
former days. Nolad even I wing on two now belong
above the garden in the pack the area where the
bower of the quail quakes in even staccato blurtings.
Here lives still in the even-natured on the West
Whill attest he be over of my former aspirations
toscin not. Il legs but now such is the state it
meant over and over aging the mecotte cup in the
alten bush ash the more it mettle he sees to rise
up there in space pace it all once over again. Yet
it naturally is if won butter bolt her now it surges
mar too through the reigns of veins not stopping
popping but where how do you do so that when next
it mepple do not so traverse spite fulcan bittle
better the knot. Each peach day hell quando I'll
bet the rest will will of the waves that make it all
so easy each of the seventy plus and maybe more make
the travel back and up and down with eyes that seek
and search and pelt it over the sun. I ask but not
pout loud to me but that's ok pay not the knell.
And all so very easy.

(Thoughts inspired by Finnegans Wake and Ulysses.
Written down on the fifteenth of September, 1974)

Écrit par SRP

3 octobre 1974

Mes très chers Earl et Monique,

Ayant découvert une urne théâtrale dans laquelle il ne poussait pas de fleurs, j'ai décidé qu'il serait une très bonne idée de m'y installer. Les bâtiments à gauche, sur cette photo, représentent une ville que je viens de créer--une gesticulation démonstrative, bien sûr. Les deux poissons-monstres à mes pieds s'appellent Henri et Fritz. Ils se regardent l'un l'autre. Ils ne se soucient aucunement de la fleur qui vient de s'épanouir au-dessus d'eux--un crime odieux, n'est-ce pas? Ce qui est pire, si cela est possible, c'est qu'ils ne s'occupent non plus de la chemise sur le dos de Fritz (le poisson-monstre à droite). Dans cette chemise-là se trouve la thèse de la fleur, une thèse que j'ai décidé d'aérer un peu un bel après-midi de juillet. Donc, vous voyez sur cette photo une représentation de ma thèse, une semaine (deux peut-être) avant la défense (la soutenance). Il y avait pas mal d'éléments nutritifs dans le sol, car la fleur, comme je vous ai dit, je crois, a passé quatre-vingts minutes très agréables au soleil. A la fin de la défense, j'étais tout prêt à prendre des vessies pour des lanternes. Enfin, assez de ces histoires botaniques!

Je suis très heureux d'avoir de vos nouvelles. Il m'est difficile de croire que Natacha est née au mois d'avril. C'était qui?, Héraclite, je crois, qui parlait du fleuve de temps. Cela me fait penser, naturellement, à une poésie d'Apollinaire:... "Les mains dans les mains restons face à face/ Tandis que sous/ Le pont de nos bras passe/ Des éternels regards l'onde si lasse./ Vienne la nuit sonne l'heure/ Les jours s'en vont je demeure." Il doit y avoir de beaux moments, le moment où, par exemple, Natacha se rend compte que le soleil, c'est le soleil. La croissance physique et intellectuelle, c'est quelque chose de miraculeux, un phénomème que je comprends, et que je ne comprends pas du tout.

Au milieu du mois d'août, je crois, j'ai donné un coup de téléphone au chef du départment de français (un être qui se prend pour un oracle) à Brooklyn College. Je vous ai raconté cette triste histoire? Je ne crois pas. Pour le faire court, et afin de ne pas rouvrir la plaie, je n'enseigne pas cette année à Brooklyn College. Il y a deux femmes de caractère puritain et vieillot qui font partie du Appointments Committee et qui ont décidé que "celui aux cheveux longs n'a pas l'air professionnel." Il n'y avait rien à faire. C'était fini pour moi. J'ai parlé à un avocat à The American Civil Liberties Union, mais franchement, je ne suis pas optimiste. Même si je gagne mon procès, je ne vais pas enseigner là-bas. J'ai téléphoné à UNICEF hier--encore une fois je vais travailler dans les bureaux de l'ONU. (Toutes les universités avaient déjà nommé leurs professeurs pour cette année quand Brooklyn m'a dit de m'en aller.) A ce moment, je suis tout à fait persuadé que j'aurai un professorat soit pour le semestre de printemps soit pour l'année prochaine. On espère; en tout cas, je ne quitte pas New York!

La musique, la musique, la musique. Moi, je n'ai pas encore vu Les Troyens. Dites aux Troyens qu'il faut absolument qu'ils passent par New York cet hiver. Merci. Mahler, Bruckner et Wagner se sont tous installés à New York il y a deux semaines. Je ne sais où aller tout d'abord. Je suis un cours à NYU sur Wagner. Pourtant... je suis fatigué et il faut que je vous dise bonsoir. J'écrirai encore sous peu.

Pax:

J'ai donné votre adresse à Jay & Nancy Houghton. Ils sont à Lucerne.

3 octobre 1974

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Pax:

J'ai donné votre adresse à Jay & Nancy Houghton. Ils sont à Lucerne.

Écrit par SRP

339

Why i this true? How is this possible?

"Coleridge" is free. I gave him liberty. I gave him form. I freed him from the New York Times of Sunday, March 10, 1974. I am a liberator. "Coleridge" soars above the Conservatory, he is here. Yet he is not here. He is with Gaudier-Brzeska's "Bird Swallowing a Fish," with the "Liebestod," with Emma Bovary, with Donald's streams of consciousness, with Petrushka, with Trebbe's poems, with Margot Channing, with the "Pathétique," with the model animals created by Poulenc. But if he is with them, then he must be here, for they are. Why is this true? How is this possible?

My dictionary--the "thin paper" 1959 edition of Webster's New Collegiate Dictionary, based on the second edition of Webster's New International Dictionary--contains The Waste Land, The Sea Gull, The Portrait of a Lady. They are there. They are there, but I cannot see them. Eliot, Chekhov, and James knew they were there. That i: why they exist. I freed "Coleridge," James freed Isabe Archer. He did so by arranging given words in a particu.ar order. He put the word "Under" before the word "certain" before the word "circumstances" before the word "there" before the word "are" before the word "few" before the word "hours" before the word "in" before the word "life," and so on, and Isabel Archer, in a sublime moment, was born. The arrangement of words arrived at by James in The Portrait of a Lady represents a conceptual form. The words "Donnybrook Fair donor Don Quixote donsie don't donzel doodle," do not represent a conceptual form, at least not at the moment. Someday they may. James freed a conceptual form from a sequence of words. He created a novel.

The word "despair" is found in my dictionary on page 225, in the left hand column, the seventh word down the page. Have I created a conceptual form by describing where that word is found? I have not. I have taken away its liberty. To name is to kill. I have particularized the location of its title, but what is its form?

What of sculpture? What of music? What of painting? "Bird in Space," "Das Lied von der Erde," and "L'Enterrement à Ornans," tell us the names of conceptual forms but that is all. They are useful labels. The definition of the word found in my dictionary on page 225 in the left hand column, the seventh word down the page, is also a useful label. Are all birds in space identical? Are all songs of the earth identical? Are all burials at Ornans identical? Are all despairs identical? How is this possible? Why is this true?

Why is the Rouen cathedral worth defending? Is it because of the limestone? the ancient limestone? It is not. It is because that limestone was given a particular conceptual form, a form which represents something, just as "Mild und leise wie er lächelt, wie das Auge hold er öffnet--seh ihr's, Freunde?" represents something. Those somethings must be defended. Gaudier-Brzeska died defending a conceptual form. The history of art is nothing if not an index of conceptual forms. One day "Coleridge" was not. The next day he was. "Coleridge's" conceptual form existed before he did. I created him out of papier maché. Respighi made his "Ucelli" out of quavers. In the beginning was the bird, and the bird was made flesh.

Flaubert gave the prosaic reality of nineteenth-century Normandy a form, a form which is so well articulated that it becomes transparent, and Emma's life appears like yours and mine--formless. That is the difference between art and life. The former must have a form. The latter need not, but surely can, as Whistler and Wilde taught us. Words, like art, have a shape. Joyce shaped words in such a way that they assume meanings they do not inherently possess. Their shape is meaningful. They are not. "Pletzz mreelistop hoot," when assigned a particular vocal form, means, for all men, "I love you."

The musical score incarnates ("carnalis") a sequence of notes which, when played, must have a precise shape--the task of the conductor is to find the shape envisioned by the composer. Mahler's Symphony No. 5 has a different shape when conducted by Bruno Walter than when conducted by Leonard Bernstein.

"And the larks trilled unflaggingly, and the quail called to one another, and the cry of the corn crane sounded as though someone were rattling an old iron door handle."

Everyone willingly agrees that a circle and square have a particular shape. "Shut the door," "Le Déjeuner sur l'herbe," "joy," and "slowly" also have a shape. What does "hope" look like? Is it round? Is it flat? Enter the artist. When the word "hope" is assigned a conceptual form, it is comprehensible to all men. The word "hope" is meaningful only to those who know English. Form is universal. Content is not. The word "hope" was created when it was agreed that it has a particular conceptual form. We don't have

to carry a three-dimensional cube in our pocket in order to remember what a cube looks like. In the beginning was the word and the word was made flesh. Not true. In the beginning was the conceptual form and then came the word. Most of us know most of the words in the dictionary, but most of us don't know what they look like. Choreographers create gestural shells. Dancers supply the flesh. Playwrites create gestural shells. Actors supply the flesh.

The dictionary gives the names of the words and attempts to characterize the content. What about the form?

The statement "All plots are dull" is absolutely true and, unfortunately, it is almost universally misunderstood. The number of subjects for art is finite. The number of forms for that finite content is infinite. It's as simple as that. Every age deals with the same content. Every age creates new forms. Form and content are inseparable. Michangelo's David is different from Bernini's David. Most people are repelled by modern art because most people are frightened by new forms.

We see the world as Chekhov did when we realize that the conceptual form of "Uncle Vanya" is a matter of life and death. When the curtain goes up we are in the Prozorov house. It is the fifth of May. We are there. We are not. "Coleridge" soars above the Conservatory, he is here. Yet he is not. He is with Gaudier-Brezeska's "Bird Swallowing a Fish," with the "Liebestod," with Emma Bovary, with Donald's streams of consciousness, with Petrushka, with Trebbe's poems, with Margot Channing, with the "Pathétique," with the model animals created by Poulenc.

(Thoughts written down after having seen THE SAVAGE MESSIAH and THE MUSIC LOVERS on October 5, 1974)

October 8, 1974

Dear Aunt Edna,

I was delighted to receive your letter last week. So many years have passed since we last saw each other. You are, however, undeniably present in this room at this very moment, just as you have been many many times before. In that picture of you sitting in your armchair in St. Luke's Episcopal Church Home that Mom has you look exactly as you did when last we saw each other at the Homestead in the Fall of 1962.

My doctoral dissertation, of which I am very proud, has the following title: "The Renaissance and Cubist Conceptions of Space and Art in the Nineteenth-Century French Novel: A Study of the Form and Content of the Descriptions of Landscape in Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, Le Ventre de Paris, and A Rebours, and of the Form and Content of those Novels seen as Autonomous Aesthetic Phenomena." The title is long but, I think, very descriptive. Most of my graduate work has been more or less inter-disciplinary. I find the history of art and the history of literature both equally interesting. That being the case, I was able to satisfy both interests in writing my dissertation. The day that my bound copy arrived from the bindery was, as you can well imagine, an unforgetable day. It all became incredibly real. Three years of my life were there in front of me, between two covers. I immediately created a space on my bookshelf for the new arrival.

In the past several years I have taught in the State University of New York, College at Oswego, Brooklyn College, and, on a part time basis, in a private high school. Teaching, I am quite convinced, is a most rewarding profession. I am prepared to spend the rest of my life doing just that. At the moment I am not teaching but I have filed an application for a position in a program organized by the New York school system for Hatians. There is a significant Hatian population in New York now and there is a need for bilingual teachers. So I may be teaching English to Hatians who know only French. I have taught English to foreign students before and have enjoyed it very much.

I have lived in New York for three years. Whatever its faults, it has more opera and concerts than any other city in the world. That is the reason I am here. Music, particularly that of Brahms, Mahler, and Wagner, has become a very important part of my life.

I hope that you are well and that we shall see each other before too long

Love,

344

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THIS MAILGRAM IS A CONFIRMATION COPY OF THE FOLLOWING MESSAGE:

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DONALD POWELL
51 BATEMAN AVE
CRANESVILLE PA 16410
TREBBE, THE COUNTESS, NI HAVE UANIMOUSLY AGREED THAT AN AUTUMAL HOLIDAY IN THE COUNTRY NOUS FERAIT BEAUCOUP DE BIEN WE HAVE BOOKED PASSAGE ON THURSDAY THE 24TH,THE DAY BEFORE CHAUCER'S BIRTH, AND WILL ARRIVE IN ERIE AT 9:45 BY THE MOON ABOARD A GREYBEAST, ARE THERE ANY PICTURESQUE PASSAGES, RUINS OR WATERFALLS NEAR CRANESVILLE THAT WE MIGHT APPRECIATE AND OR SKETCH? WE ARE ANTICIPATING APPROPIATE ARRIVAL FANFARE, AND CELEBRATIONS AND WRITES
ROBERT POWELL 249 WEST 76TH ST NEW YORK NY 10023

13:32 EDT

MGMNYAT HSB

Première lettre de mon conservatoire

October 20, 1974

S. Robert Powell

"Mankind and animals, lions, eagles and partridges, horned deer, geese, spiders, silent fish inhabiting the sea, starfish and those creatures invisible to the naked eye--in short, in a word, all living things, all living things, all living things, having run their sad course, are extinct. Eons have passed since a living soul has stirred on the earth's surface. And this poor moon shines its light in vain. In the meadows the cranes no longer waken with a cry and the May beetles' murmur is silent in the limes. It is cold, cold, cold! Empty, empty, empty! Terrible, terrible, terrible! The bodies of the living creatures have crumbled to dust and as eternal matter metamorphosed into rocks, into water, into clouds, their souls are now as one. That peaceful universal soul is me."[1]

"I am stone
I was here first.
And mine are the stories
of the earth."[2]

To begin to appreciate the conceptual form and content of The Book of Stone by Gail Trebbe it is necessary to see that collection of forty-nine poems (the collection originally contained fifty poems; in the copy before me, however, which was hand delivered by the author, the pentultimate poem was removed) in relationship to that re-orientation of artistic thought which occurred during the final decades of the nineteenth century, a re-orientation of thought which, as everyone now agrees, was epochal in significance. Beginning during the final decades of the nineteenth century--to attempt to determine a specific year would be not only hopelessly naive, but also a futile undertaking--the time world of history, it must be understood, was supplanted by the timeless world of myth as the content of art.[3] Similarly, and inevitably, temporal form was supplanted by spatial form as the form of art. The imitation of the appearances of beings and things such as they are perceived by the senses (What does the Rouen cathedral look like in the morning sun?) is no longer considered to be the purpose of art. Rather, the purpose of art is to discover, not by recourse to the senses, but by recourse to the intellect, the essential nature of beings and things (What is a cathedral?). This re-orientation of the purpose of art is necessary in that the position of the artist with reference to the work of art has changed. No longer is the artist a consciously detached spectator of empirical reality, a spectator who is not only outside of, but also at a fixed distance from, the reality he represents (mimesis). Rather, the modern artist is a participant in the reality he discovers by abandoning exterior, concrete, and real space and penetrating the immaterial realm of art itself (methexis). Des Esseintes' entry into Fontenay-aux-Roses is informative. In entering Fontenay-aux-Roses Des Esseintes literally enters a work of art which he has

created and of which he is an integral part.

Mimesis, it can be argued, implies "looking at" (from without inwards), methexis, on the other hand, implies "looking within" and "looking out from" (from within outwards). The former shows us merely the mechanism of history. Its art-procedure is mechanical. It gives us the citizen. The latter lays bare the organism of mankind. Its art-procedure is organic. It gives us man. In both instances it is imperative that what is described be described by the artist qua spectator and not by the artist qua artist. The artist, in order to do so, must transcend his individual needs, desires and aspirations. If you would know how an artist who "looks at" successfully separates those seemingly inseparable roles that the artist necessarily occupies, you would be well-advised to read Madame Bovary. If you would know how an artist who "looks within" and "looks out from" successfully separates those roles, you would be well-advised to read The Book of Stone. In both instances, the separation of those roles results in the creation of works of art which are objective records of consciousness. The author, it follows, is a recording consciousness. When the author is "looking at," that objective record of consciousness is necessarily inextricable from a single, and highly particularized, temporal and spatial structure--the time world of history. Read the Bovary. When the author is "looking within" and "looking out from," that objective record of consciousness is outside of time and space. It is a record of the timeless, eternal, and immutable world of myth.

"I am the historian
of the years
and the seasons cannot
cajole or injure me.

I am the scribe
of the mountains
and they form
their existence around me.

I am the mouthpiece
of lost tribes
and I proclaim the fate
of their battles and icons." [4]

"I am the prophet
of eternity
and the waves carry my word
to every shore." [5]

"Every day the day begins
before me
and revolves
around me." [6]

"They are the kings of earth.
When cities fall
they go down with them.
But they stay behind
to teach
their history to the future." [7]

"For a million springs, the grass has risen
outside the cave,
and quelled the blood of the hunt.
Still, the mouthpiece of tribes
repeats its magical rites
in dark ignorance." [8]

"They will rule eternally,
their only edict
their own immutability.
Every day the day
arrives to weave its
fabric around their legends." [9]

The form and content of The Book of Stone, seen as an autonomous aesthetic phenomenon, represent the form and content of modern art (myth not history, spatial form not temporal form). The form and content of the subject of that collection of poetry--stone--similarly represent the form and content of modern art. Modern art, like the stone, is an objective record of consciousness. The modern artist, like the stone, is a recording consciousness. The stone "looks at"; the artist qua spectator "looks within" and "looks out from." The same is true with Flaubert. Emma "looks at," Flaubert "looks within" and "looks out from." Both authors have given "a free-stretching movement to the vortex." The stone is the vortex. ("There lies the unborn/ king of the earth,/ lies there in the dark womb/ punching out space...") [10] Emma is the vortex.

That stone can be an objective record of consciousness is a possibility sensed by Baudelaire:

> "La nature est un temple où de vivants piliers
> Laissent parfois sortir de confuses paroles;
> L'homme y passe à travers des forêts de symboles
> Qui l'observent avec des regards familiers." [11]

What are those "paroles" of which Baudelaire speaks?

> "listen those are
> our drums we are beating
> our music our ritual music." [12]

> "Still,
> from our ancient dreams
> we repeat
> our cold grey consonants
> our solid facts...
> our reason for being
> in a language of stone." [13]

A language of stone. A new language. Laughter. The Stone of Eden laughed. It knew what was going to happen in the garden and calmly sat back and took it all down.

September 3, 1974

Dear Donald,

Barzun offers the following thoughts à propos the egg lady: "It was the confusion of vulgarity with popularity; and in so saying it is necessary to redefine vulgarity, for in the same period [the late 19th century] the word acquired a new meaning. Originally it meant what belongs to the crowd and is liked by it; the crowd being the common people, rough and untutored. It is this sort of vulgarity that salts Shakespeare's plays or Hogarth's scenes, and is seldom absent from great art. But with the advent of industrial city dwelling, popular crudity was lost. What had been rough became falsely polished, pretentious, apish, and cheap. The common people of former ages had made folk songs and folk tales and had sung them themselves; the new plebs had cheap songs and cheap tales made for them by hacks in imitation of the high-class product. A new vulgarity, known by its falseness and pride, henceforth permeated culture." (Jacques Barzun. Darwin, Marx, Wagner: Critique of a Heritage. Originally published by Little, Brown & Company in 1941; Revised second Edition Doubleday Anchor Books, Garden City, New York, 1958) The above remarks by Barzun are from the Revised second edition, p. 309.

"I AM BUILT OTHERWISE, I HAVE SENSITIVE NERVES--BEAUTY GLAMOR AND LIGHT I MUST HAVE. THE WORLD OWES ME WHAT I REQUIRE! I CANNOT LIVE ON A MISERABLE POST OF ORGANIST LIKE YOUR MASTER BACH! IS IT SUCH AN UNHEARD OF DEMAND WHEN I ASK THE LITTLE BIT OF LUXURY THAT I ENJOY BE GIVEN ME? I, I WHO HOLD A THOUSAND ENJOYMENTS IN STORE FOR THE WORLD." (Wagner, in one of his more generous moments).

In September 1974 Edna P. Loomis wrote the letter which is reproduced below (letter post marked Sept. 30, 1974 Detroit, MI) to S. Robert Powell:

Rm 303
224 Highland Ave.
Highland Park Michigan
48203

Dear Robert

First, I should identify myself - I am your mother's Aunt Edna - and sister of your grandmother, Ora Loomis Russell. I am your Aunt Edna too, 'once removed' or I guess Great Aunt Edna!

We learned from your mother that you have earned and received your Doctorate in French - hence, I am very pleased and proud to call you Dr. Robert Powell! Congratulations.

And, as far as I know, you are the first member of our family to have earned and received a doctorate. So, I am basking in reflected glory!!

I hope the future for you will be very bright and rewarding - rewarding to you and to those who come under your influence and teaching. Love and best wishes,

Aunt Edna

← Very nice. As an academic, Aunt Edna knew what it involved.

SOL LUCET OMNIBUS: ONE HUNDRED APHORISMS CULLED BY THE AUTHOR FROM THIRTY YEARS OF DEVASTATING EXPERIENCE ON THE PLANET EARTH, AND WRITTEN DOWN DURING THE FIRST DAYS OF SEPTEMBER IN THE YEAR OF OUR LORD ONE THOUSAND NINE HUNDRED AND SEVENTY-FOUR, TO BE USED IN THE EDUCATION OF CHILDREN, IN THE TRAINING OF HOUSEHOLD STAFFS, AND IN THE ACCLIMATIZATION OF THE NON-INDIGENOUS.

S. Robert Powell

[see herein, pp. 771-774]

FOR:

My Enigmatic Aphrodite, The Countess Castiglione.

Adolphe Braun, French, 1811-1877
Countess Castiglione
Photograph
The Metropolitan Museum of Art
Gift of George Davis, 1948

Physical strength and physical beauty are rarely found in conjunction with mental strength and mental beauty.

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Those who are prolix in vague analogies are lucid.

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Most twentieth-century Italians are philistines. They would be happier in Spain.

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Figurative language is necessary because we no longer live in trees.

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The library in the English house, like Lourdes, Assisi, and Canterbury, is a "lieu sacré." In both, solemnity is recommended, ritual encouraged, and silence mandatory.

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The middle class is frightened by such terms as "trompe-l'oeil," "C sharp minor," and "transept."

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The vulgar throng has an unnatural passion for newspapers.

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Revolutions remind man that evolution, for better or worse, is an on-going process.

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Wheat, history, and art have this in common--they are precious, and should not be mistaken for chaff, current events, and life, which are waste products.

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Human beings deserve something much better than each other.

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There is nothing like a good platitude for placing one's guilt within the context of history.

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Gregariousness is a great mistake. One-half of one-half is less than one-fourth.

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The interior monologue, like the telephone, should be used with great care.

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The well-planned seduction, like the well-made play, requires a catalyst.

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Walking is the most neglected of the fine arts.

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Both the "nouveau riche" and the "nouveau pauvre" often find it necessary to effect certain deletions in their address books.

* * * * * * * * * *

Newspapers should not be read in public, and should, under no circumstances, contain illustrations.

* * * * * * * * * *

Flaubert and Zola re-affirmed the Renaissance belief that one and one are two.

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When the caveman first picked up a club he began, in many respects, the industrial revolution.

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The French are a nation of "poseurs," primarily because of their fear of appearing English.

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No idea can be repeated without taking on the color of the mind that receives it.

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Without artifice there is no such thing as nature.

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In the country, enthusiasm is usually synonymous with virtue and health. In the city, it is often called decadence.

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A peasant is a peasant is a peasant.

* * * * * * * * * *

Those people who "eat to live," view walking as a means of transportation. Those who "live to eat," view walking as an art.

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The middle class would be much happier under absolute monarchy.

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Philanthropy, more often than not, is motivated by self-interest.

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Huysmans discovered that the "here" and the "there" are indistinguishable.

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People who fill their houses with gadgets are either unable or unwilling to engage in conversation.

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The middle class considers itself to be wonderfully tolerant. It can tolerate everything, except heterogeneity.

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The most incorruptible witness to obliquity is p'.cidity.

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If Cleopatra's nose had not been as it was, Western Europe would have found it necessary to re-define beauty.

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Provincialism is reprehensible only when found in city dwellers.

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Oracular dehiscence, like "sauce bêchamel," is occasionally useful but seldom necessary.

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If the history of America were to be described solely on the basis of those events that transpired in the American parlor, the colonists would doubtless appear as embarassed gentleman farmers.

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The middle class would be less confused it it belonged to the proletariat.

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If a competition were organized in order to select ten new saints, ten new saints would doubtless be chosen. Twenty new sinners would, however, simultaneously come into existence.

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The Hindus have their sacred cows. The French have Racine, Sainte-Beuve, and Sartre.

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People who write aphorisms on public conveyances are suspect.

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A countess, surely, cannot be expected to dine with a mere citizen, no matter what his credentials.

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The gods have passed but they are immortal. They have won out in the end.

* * * * * * * * * *

A deliberate attempt to avoid being awkward inevitably results in gaucheness, either physical or mental.

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The middle class is incapable of intellectual enthusiasm because it sees no distinction between the literal and the figurative.

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The middle class regularly vilifies the past in an effort to reconcile satiety and guilt.

* * * * * * * * * *

Sex is God's greatest joke on mankind.

* * * * * * * * * *

The sentence: "The countess was accused of being a snob because she deigned not to leave her posh appartments at 4 P.M. in order to greet her visitors" would not have been understood by the literate Elizabethean.

* * * * * * * * * *

The arts represent, both for the esthetican and the un-educated, something un-natural.

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The proverb, "A rolling stone gathers no moss" is unclear. Which, if either, is to be commended--the stone which rolls or the moss which fails to adhere?

* * * * * * * * * *

Reality and a representation of reality are easily confused. The esthete and the uneducated often do so. To mistake a representation of a representation of reality for a representation of reality is naive. Such is the dominion of the half-educated.

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Art is not possible without the acknowledgment that the present is not an end in itself. This is why the middle class is inartistic.

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Mankind's only common denominator is found about a foot below the navel. Mankind's only un-common denominator is found about a foot above the shoulders.

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Art provides a palliation of the pain of enduring reality.

* * * * * * * * * *

Self-hate, unlike self-love, is not always infertile.

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The untutored masses have always rejected modern art. This they do because it implicitly proclaims their principal, but generally unconscious and often un-articulated fear--their own death.

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The voice of the middle class should, of course, be heard--but not directly and only once every fifty years.

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The middle class is most tractable when told what to think.

* * * * * * * * * *

Queen Victoria's bonnets reminded the world, once again, that headgear can be expressive.

* * * * * * * * * *

Great acts of cruelty are warranted, it appears, only when carried out under the aegis of organized religion.

* * * * * * * * * *

Public transportation, at its worst, is inconvenient or exhausting, at its best, exhilarating or edifying.

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Solitude can be cacophonous, especially when one is forced to live in a reduced state.

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The imprecision of yellow is its most explicit quality.

* * * * * * * * * *

Music is a necessary anodyne because the world is too dreadful to be continuously confronted.

* * * * * * * * * *

The English must live on an island. They need to be surrounded by water.

* * * * * * * * * *

My strongest objections to "middle class morality" are primarily phonological.

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The only way to explain to the Englishman the nature of that room found in the American house known as the "den" is to frequently allude to the bathroom.

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The educated philistine would be well advised to always remain silent.

* * * * * * * * * *

Prince Albert's greatest accomplishment was his discovery that the color gray need not exist.

* * * * * * * * * *

The newspaper is a highly accurate index of the inconsequential thoughts and actions of historically unimportant individuals.

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The rich are patrons of the arts. The affluent patronize their friends.

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After having seen Canaletto's paintings, Venice is a disappointment.

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We admire most in others those qualities we despise in ourselves.

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Most men are awe-struck of the brilliant but only admire gaucheness and stupidity.

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Biological evolution cannot be prevented by adhering to rigid ethical codes. The middle class, after all, is not what it used to be.

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In home furnishings, as in thought, the middle class insists on benign uniformity.

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Prepackaged food and slang have this in common--both are bland expedients which should be used only in emergencies.

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Simplicity cannot be overpraised.

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The French court perfected the fine art of doing nothing, and did likewise, historically.

* * * * * * * * * *

Insouciance must be willed in order to be convincing, otherwise it is most unbecoming.

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The great formless multitude descends twice daily into the subway, and in so doing ascends to the realm of poetry.

* * * * * * * * * *

The "nouveau riche" performs a vital function in the history of art. He is the guardian and defender of the unnecessary, the popular, and the non-aesthetic. As such, he accelerates the process of history by separating the vulgar from the worthwhile.

* * * * * * * * * *

When we are not on the brink of self-pity we are ready to immolate someone else for what we know to be our own sins.

* * * * * * * * * *

There's nothing like a good proverb for letting you know that you are not alone.

* * * * * * * * * *

If France were an island, French grammar, like English wine, would be nonexistent.

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If England were not an island, English pronunciation, like French wine, would be logical.

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Mass education, like mass entertainment, is said to be effective only when it reaffirms.

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Those people who walk like gorillas probably prefer bananas to plums.

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Heteromorphous, like rhizocephalous, castrametation, prothonotarial, discountenance, and crinkum-crankum, contains fourteen letters.

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Queen Victoria performed a great service for the English--she demonstrated that monarchy not only endures but triumphs.

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Under Louis-Philippe the citizens of France learned only one thing--how to play a proper game of whist.

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Those people who gesticulate in excess would rather use sticks than words as means of communication.

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The thoughts and gestures of the middle class have this in common--both are mechanical and utterly lacking in subtlety.

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Repetitive gestures are often empty, but occasionally transcend themselves.

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The half-educated man, like the small child, invariably confuses quantity with quality.

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It is erroneous to believe that English, when spoken slowly and loudly, is immediately comprehensible to all people.

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The need for recognition is the permanent Bestia Trionfans that sends the artist, once again, back into the arena.

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Governments that fail to support artists insure the survival of art.

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If nothing else, the middle class knows three things: (1) baseball statistics, (2) the price of beer, (3) the latest Hollywood scandal.

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To appreciate French "belles lettres" from the Renaissance to the Revolution we must acknowledge the value of indelible ink. To appreciate French "belles lettres" after the Revolution we must recognize that the eraser can be a useful tool.

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If Moses had been English, the Reformation would not have been necessary.

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The creation of art is an auditory pehnomenon. One need only listen for the flutter of wings.

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ADDENDA

ADDENDUM I: SOL LUCET OMNIBUS

FIFTEEN ADDITIONAL APHORISMS CULLED BY THE AUTHOR FROM THIRTY YEARS OF DEVASTATING EXPERIENCE ON THE PLANET EARTH, AND WRITTEN DOWN DURING THE FINAL DAYS OF SEPTEMBER IN THE YEAR OF OUR LORD ONE THOUSAND NINE HUNDRED AND SEVENTY-FOUR, TO BE USED, LIKE THE PRECEDING ONE HUNDRED, IN THE EDUCATION OF CHILDREN, IN THE TRAINING OF HOUSEHOLD STAFFS, AND IN THE ACCLIMATIZATION OF THE NON-INDIGENOUS.

The poet is he who concedes that the toothache and the tooth are, at the same time, mutually interdependent and independent phenomena, and who then proceeds to speak of the tongue.

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There are many instances in life in which we please no one--not even ourselves.

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Most poets are despised not for what they say, but for what they withhold.

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In attire, as in thought, the middle class derives great pleasure in appearing "endimanché."

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The road to hell, we are told, is paved with good intentions. That being the case, we must assume that those currently in paradise are spiritual gate crashers.

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The greatest joy of solitude is that one is always in the presence of distinguished company.

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Most people would be much happier if poetry were prose.

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Patience, not brute force, should be exercised in the acquisition of an education. One cannot, after all, pull open a rosebud.

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Poetry asks questions but supplies no answers. Prose asks no questions but supplies answers.

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Human relationships, like human beings, are either alive or dead.

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Art, to be sure, can be entertaining. The purpose of art, however, is not entertainment.

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During the Renaissance creative artists re-affirmed the classical Greek belief that most men enjoy a great lie.

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In new editions of old books, as in new editions of old friends, it is only the revisions and amendments that must be thoroughly assesed.

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Those people who pluralize compound nouns, such as brother-in-law, by adding an "s" to the ultimate component, like those who make nouns such as "poet" and "sculptor" feminine, are (1) unsubtle, (2) partially educated, and (3) intolerant.

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The only disadvantage to living in the country is that in order to do so one must leave the city.

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ADDENDUM II: SOL LUCET OMNIBUS

THIRTY ADDITIONAL APHORISMS CULLED BY THE AUTHOR FROM THIRTY ONE YEARS OF DEVASTATING EXPERIENCE ON THE PLANET EARTH, AND WRITTEN DOWN DURING THE FINAL DAYS OF JANUARY IN THE YEAR OF OUR LORD ONE THOUSAND NINE HUNDRED AND SEVENTY-FIVE, TO BE USED, LIKE THE PRECEDING ONE HUNDRED AND FIFTEEN, IN THE EDUCATION OF CHILDREN, IN THE TRAINING OF HOUSEHOLD STAFFS, AND IN THE ACCLIMATIZATION OF THE NON-INDIGENOUS.

The middle classes are prevented from appreciating the arts by several factors, not the least of which is their obtuseness.

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The American diner, like the French café, is ubiquitous, predictable, and agressively middle class.

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Those who fail to pronounce the (e) in "art deco" as [ā] invariably mispronounce "liqueur," "maître d'hôtel," and "sommelier."

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The similarity of the middle classes to cows is not, as is generally believed, solely a matter of physical comportment.

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The imperfectly tutored reject eclecticism as woefully unfocused, indolent and wanton. This is because they erroneously believe that education and specialization are synonymous.

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Whenever the middle classes consciously address themselves to the passage of time, they mawkishly dredge up the concept "nostalgia," which, of course, is related to history as brute force is related to reason.

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Those who insist on "standing on line" more often than not reject the figurative as not only invalid but extravagant.

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The partially educated regularly mistake history and "nostalgia," just as they do religion and religiosity.

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The well bred man is not he who never upsets a sauceboat at dinner, but rather he who does not notice it if someone else does.

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In the theater, the moneyed philistines of the middle classes customarily applaud at the wrong moment. Will they ever learn to take their cues from the balcony?

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Those people who delight in "literary excerpts" or "musical highlights" and not in complete works insist on seeing works of art from their own point of view and not from that of the artist. They are selfish and are to be eschewed.

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Without the ticketholders of the parterre the arts could not survive financially. Without those of the balcony artists could not survive emotionally.

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The uneducated philistine wallows in "content." The educated philistine luxuriates in "form." The former rejects modern art, the latter worships modernity.

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The Exposition Internationale des Arts Décoratifs, it must be recalled, took place in Paris in 1925 and not in Bloomingdale's.

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Art is neither male nor female, just as it is neither moral nor immoral.

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Those who see no distinction between the verbs "to bring" and "to take" more often than not pronounce the penultimate syllable of the noun "flutist (one who plays the flute) as they do the monosyllabic transitive verb "flout" (to treat with contemptuous disregard).

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Those who feel that "culture" is a commodity, like those who believe that salvation is for sale, are not to be scorned, for it is they who, in a large measure, financially support both the arts and organized religion.

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The artist is he who is capable of simultaneously experiencing the past and the future in the present.

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The ticketholders of the parterre ask two things, above all, of that which takes place on stage: 1) that it never question, but rather reaffirm, orthodox beliefs; 2) that it entertain not enlighten. They make the same demands of their children.

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That the middle classes were once an integral part of the proletariat is easily seen when they are observed at table.

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The educated philistine is incapable of distinguishing innovations from gimmicks, just as he cannot differentiate between art and entertainment.

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The balletomane, unlike the opera lover, is not troubled by constant audience chatter.

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The middle classes are interested in the recent past in much the same manner that most animal mothers are concerned with the placentae of their offspring. Neither understands what it devours, or why.

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The parterre of the Elizabethean theater was occupied by the lowest socio-economic orders. At the present time, it is occupied by the moneyed philistines of the middle classes.

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Nineteenth-century mimetic art is a proclamation of life; twentieth-century mimetic art is a proclamation of death. The former celebrates, the latter embalms.

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Those people who enter or exit from theaters and concert halls during the performance of a work of art insist on imposing their point of view on the spatial and temporal structure that is art. They are boorish and are to be eschewed.

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The world of nature, like that of art, is governed by its own internal timetable. Desdemona cannot be made to die in Act I no more than a seed can be made to sprout.

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To recognize the inseparability of form and content is to know the meaning of tolerance.

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Some people raise their fists, others their voices. Still others raise their eyebrows. With whom would you prefer to take tea?

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If art did not exist, one might be tempted to take reality seriously.

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SELECTED LETTERS FROM A LADY OF QUALITY,
THE COUNTESS L****, ADDRESSED TO HER INTIMATE
FRIENDS AND ACQUAINTANCES DURING AND SUBSEQUENT
TO HER EMIGRATION, AND HERE FAITHFULLY TRANS-
SCRIBED AND PAINSTAKINGLY ANNOTATED BY THE
EDITOR IN THE HOPE THAT FUTURE GENERATIONS
MIGHT BETTER LEARN TO APPRECIATE THEIR
ANTECEDENTS.

S. Robe[illegible]ell
Septembe[illegible]4

Editor's Preface

The circumstances which have led to the publication of this volume are, briefly, these.

During the final years of the reign of our late beloved monarch, the Editor--while engaged in research on various historical and aesthetic topics, including an examination of "the importance of English thought in continental and French belles-lettres"--chanced to learn that the epistolary holdings of the Haddington Foundation were not only vast, but also had never, in all probability, been examined in detail. The Editor was much interested by them; and expressed the interest which he felt.

The archivist in charge of primary documents at the Haddington Foundation graciously granted the Editor permission to read those letters. Having done so, it occurred to the Editor that some of those letters, particularly some of those addressed by the Countess L**** to her intimate friends and acquaintances during and subsequent to her emigration, might be made into an edifying book. The Editor interrupted his research on various historical and aesthetic topics and applied to the Governors of the Haddington Foundation for permission to edit such a compilation. Permission was granted on the following conditions: (1) that the impression be strictly limited to a single edition of thirty-six copies, and (2) that the names of those persons who receive this volume be chosen, and duly recorded, by the Haddington Foundation Governors in council. The Editor was pleased to comply with those stipulations.

The Editor thinks he should not be doing justice to the letters of the Countess L****--not doing what, if they were any other person's letters which were entrusted to his editing, he should do--if he were to forbear giving utterance to the thoughts which occurred to him in reference to the Notes to this volume.

The Notes, which have been inobtrusively placed on separate pages following each letter, are intended as guides for those readers who may have forgotten an occasional fact about the historical period or persons in question. The majority of readers will not, in all liklihood, find it necessary to refer to the Notes, but will read, without interruption, only the words of the Countess L****. *Primum vivere, deinde philosophari*.

The Editor

Tuesday morning
On the high seas

Dearest Mélisande,[1]

You will, no doubt, be surprised to learn that my accomodations on this important voyage are, although not entirely to my taste, adequate. So much I miss not having one of Edgar's[2] boats[3] at my disposal. One thing he did know, poor soul, was the precise measure of my spatial needs.

Shortly after we sailed,[4] I was informed by an officer of doubtful reputation and tenuous social standing, that there are three hundred and eighty-six passengers on the HMS Livingston.[5] I shall, therefore, with great speed, make the necessary arrangements for my first "grande levée"--to be held on the third day out.[6] (I do know, dearest Mélisande, and you need not remind me, that it is not the usual custom to hold a "levée" at sea--but, then, it is not every day that I decide to emigrate to Australia![7]) Since, as you know, I am accustomed to having only eighty-six at a single "levée," there will be some who will probably feel neglected and left out--perhaps they can be placated by a "drawing-room."

How I shall miss my beloved Albion! my intimate friends, their urbanity, the ineffable joy of twilight in my "jardin."[8] We English are a marvelous people!

I have discovered that there are only six mortals on the Livingston, in addition to myself, of course, whose names appear in the London Register,[9] three of whom are in commerce. Mélisande, fate has been cruel to me. But, then.....

Mélisande, you will send me a note of cheer. I have done the correct thing, tell me I have?

Grosses bises,[10]

L

Notes on Letter 1: "Tuesday morning, on the high seas."

1. Mélisande Pritchard, the most intimate of the many friends of the Countess. She and the Countess first met at a fancy-dress ball in the South of England in the Autumn of 1873.

2. Edgar Greene, the deceased third husband of the Countess. The long and tumultuous "friendship" of Edgar and the Countess--ultimately resulting in their marriage in 1869 in October--dates from 1867. In that year Edgar (who contracted "une maladie écossaise" thirteen months and four days after he and the Countess were married, and promptly died therefrom) was in Scotland for the Autumn Hunts, his particular pleasure. During that season, Edgar was introduced to the Countess, an occasional visitor to Wicksbury Manor, the ancestral property of the Count L****, childhood friend of Edgar Greene.

3. Prior to his meeting with the Countess, the most memorable event in Edgar Greene's life was his sudden acquisition of several steamship lines in 1865 subsequent to the death of his father, Wilfred Greene. The elder Greene, an advisor to Lord Cardigan during the Crimean campaigns, acquired his great fortunes, it is believed, by having acquired certain properties in Asia Minor for a mere pittance in 1856 and by having disposed of same in the following year for a great fortune.

4. In his journal, the second officer of the bridge described that day--June 18, 1876--as follows: "Weather calm, breeze from the South West. In short, an English day." It is not clear whether this is the same officer who informed the Countess as to the number of passengers on board the Livingston.

5. The HMS Livingston was set into service in 1868. A durable vessel of the traditional English sort, noted for its spacious state rooms and promenade decks. The precise location of the state rooms of the Countess is not clear. In all probability, however, she occupied the "Marlborough Suite."

6. A "levée" on the second day out would have been impossible inasmuch as the Countess hardly had time to scrutinize and evaluate her fellow passengers.

(Notes on Letter 1, page 2)

7. Careful research has established that the "grande levée" held by the Countess on the third day out was the first "grande levée" ever to be conducted on board an English vessel. The "petite levée" of the Duchesse de Claremont on board the HMS Marquisat in October 1876 is not, as is popularly believed, the first "levée" ever to be conducted on board an English vessel at sea. The well-established tradition of the "levée sur l'eau," therefore, dates from that "levée" held by the Countess on the HMS Livingston on June 21, 1876. The careful reader will want to refer to the exhaustive study of the "levée" undertaken by Basil C. V. P. Wolcott in 1882 and published in 1884 entitled The Levée (petite et grande) and its importance in English and French history and thought.

8. The "jardin" of the Countess, according to contemporary accounts, was one of the most extraordinary in London. In his treatise on the subject, Pierpont Glade remarked: "Surely one of our most remarkable lieux naturels, especially at the close of day."

9. Those six are as follows:

   Seton P. Seton--government
   Winston Osgoode--literature
   Sir Michael Pennington--foreign affairs
   Peter Mann--wool
   Charles Wainwright--textiles
   Robert Willoughby--merchant.

   (Mann, Wainwright, and Willoughby, to be sure, are the lesser lights in this Pleiades of decorum and taste.)

10. A complimentary close learned by the Countess during an extended stay in France, and here used to address her intimate friend Mélisande.

Saturday, the 22nd

Dear Webster,[1]

Webster, I am disappointed! Montgomery and Blake Ltd. has committed a dreadful crime. (I thank God that Thursday has come and gone!) Now I fully understand the actions of Edward VI with reference to your firm.

The seven wicker settees[2] that I ordered from Montgomery and Blake Ltd. were not all delivered on board the HMS Livingston. Where are my three missing settees?

You will, I trust, look into this matter. The necessary arrangements will, I am confident, be made so that my three settees arrive in Melbourne[3] in time for my disembarkation there.

My thanks to you.

M. Countess

The Countess

Notes on Letter 2: "Saturday, the 22nd."

1. Webster Montgomery, director of Montgomery and Blake Ltd., former suitor for the hand of the Countess. The friendship of Webster and the Countess was inevitable, given the importance of each of their families in the history of England. A paternal ancestor of Webster's, it is claimed, a one Reewold Munthloomerie, born in 1170, was the second cousin of Hadwisa, hieress of the Earl of Gloucester and first wife of King John. A maternal ancestor of the Countess', it has been established, a certain Marguerite of Anjou, born in 1136, was the daughter of Matilda, daughter of Henry I and Geoffrey Plantagenet, Count of Anjou, and first wife of Henry II.

   The firm of Montgomery and Blake Ltd., like the lineages of the Countess and of Webster Montgomery, can be traced to the twelfth century. Reewold Munthloomerie, it appears, was, in 1213, largely through the efforts of Hadwisa, named Purveyor of Wykere to the Court of Jean Sans Terre, the fifth son of Henry II and Eleanor of Aquitaine. During John's campaigns on the continent in order to retake the fiefdoms of Maine and Normandy, it was Reewold who furnished the royal tent with "chaizes en wickeere bien comfortibles."

   Reewold formed a partnership with Godfroi Bleek in 1218. Royal patronage was, regrettably, lost under Edward VI and has never been regained.

2. Inasmuch as the Countess was supplied with only four settees, her first "levée" lasted an extraordinary three hours and ten minutes. This is explained, in part, by the fact that seven complete and one incomplete round had to be conducted! Had the full complement of settees been supplied, only three rounds would have been necessary, and the "levée" would have taken only the prescribed one hour and a half.

3. Melbourne was chosen, it is thought, because of its geographical position--equidistant from Ballarat and Launceton, on the island of Tasmania.

Sunday Morning
Gibraltar in view [1]

Cecil dear, [2]

Sea travel is such a tonic. These past days my mind has been momentarily, and most pleasantly, diverted from the bitter realities which force me from England.

As you may have heard from Mélisande,[3] I am confronted with the immitigable necessity of voyaging upon these waters in the company of largely deplorable mountebanks--smallish squires from Norfolk and Somerset, untutored citizens from the South (Devon, I believe) and their obedient and opaque wives and families, obscure French dilettantes, merchants and such.[4] A great many of my fellow passengers give me the impression of never having felt anything very much. (You will excuse me if my tone seems horribly worldly, but one must take that point of view sometimes).

Amidst this rabble (how is it possible?) there is one, however, who appears to be equipped to do battle in "le grand monde." Allow me to explain.

You better than all others know that it is not my habit to contract friendships while traveling, particularly at sea.[5] (I don't want everyone to like me--I should, as it were, think less of myself if some people did!)[6] However, one of the votaries at my "levée" on the twenty-first, a one Robert Northwoode, is, quite simply, the incarnation of propriety and civilization. I have--please forgive my almost primitive directness--for his person great admiration (I find him excessively attractive), and for his society--in spite of his lamentable parentage--an emphatic predilection.[7] Words fail me. I felt you should know of this turn of events.

Affectionately,

Z

Notes on Letter 3: "Sunday Morning, Gibraltar in view."

1. The HMS Livingston sailed (according to the journal of the second officer of the bridge) on June 18, 1876 from Southampton. Since Gibraltar is, as the Countess reports, "in view," is is probable that this letter was written on the fifth day out--June 23, 1876.

2. Cecil Ashton, who is described by the Countess in the preparatory sketches of My Life and Times as "a great good friend," is, in fact, the second cousin of the Countess. It was in his company that the Countess first undertook an extended sea voyage. That voyage aboard the HMS Pembroke (the Countess was twenty-four at the time) lasted seven weeks--the HMS Pembroke sailed along the Southern coast of England to Torquay, then on to Saint Helier and, after a ten-day interlude on the Ile of Wight, back to Portsmouth. During that voyage Cecil offered--in French--the following advice to the Countess: "Méfie-toi des petits-esprits." The Countess--who never forgot this dictum and who refers to it as "The Pembroke Statement" in her journals--and Cecil became friends for life.

3. It is entirely possible that the information contained in the letter dated "Tuesday Morning, on the high seas," adressed to Mélisande Pritchard, came to the attention of Cecil Ashton. Both frequented the same salons in London and would, doubtless, have discussed the Countess and her departure from England.

4. Given the motley nature of the passengers on board the HMS Livingston it is not surprising that there should be those who liked and those who disliked the Countess. Not surprisingly, it was the smallish squires and their wives and the French dilettantes who took an unwaranted dislike for the Countess. A one Hugette de Chevrolle chose, one morning at breakfast, to make unflattering allusions as to the probable age of the Countess. In a moment of sardonic quiet the Countess volunteered: "Yes, it is true. I represent another age, another world. I come "de très très loin." I appear in several of Raphael's finest frescoes." Hugette de Chevrolle, of course, made no reply.

5. Cecil had once been rather strongly rebuffed by the Countess for suggesting that she be more receptive to those who came into her presence. Words were exchanged, it is reported, and Cecil and the Countess never spoke of the matter again.

(Notes on Letter 3, page 2)

6. In this instance, as in numerous others in her letters and writings, the Countess' style, it should be noted, approaches the aphoristic. Such a style, in all probability, was inevitable, given "The Pembroke Statement."

7. This admiration of the Countess for Robert Northwoode is, although not unprecedented, extraordinary. In speaking of emotion the Countess, at this period, customarily employed the past tense. She made no secret of the fact that, as she remarks in her journal entry of March 16, 1876, "the fountain of sentiment, thanks to having been rather violently tapped in 1857, 59, and 67, does not quite flow so freely as of yore."

Genoa, June 30, 1876 [1]

Dearest Mélisande,[2]

Would that I, too, might find a retreat in which "to enjoy in peace the fruits of an honoured life!"[3]

For the past forty-eight hours Robert and I have enjoyed together this most limpid of Mediterranean cities. Why, do you know, are there no gardens attached to the superb, but heavy appearing, villas which line the Strada Nuova?[4] "Faute de jardins," Robert--at my bidding--instructed our cicerone[5] yesterday not to stop the carriage on that rather splendid street. Instead, we proceeded directly to the Palazzo Andrea Doria in which, you may have forgotten, there are some frescoes by Pierin del Vaga. Those we examined quickly in order that we might have sufficient time to stroll along the continuous open loggia on the ground floor and along the projecting side colonnades. The gardens are lovely. Mélisande, do you recall the fountain in which is found a statue of Neptune?[6] Near that fountain, towards sunset, and seated on the "tapis vert" under the benign regard of the god of the sea, Robert and I exchanged ardent vows of eternal love, undying devotion, and so on. Mélisande, am I being unfaithful to my dear Edgar, and to my beloved Fitzy?[7] Tell me I am not.

Today Robert and I visited the Villa Scassi[8] to the West of Genoa. Unlike the gardens at the Villa Andrea Doria which descend from the villa to the sea, those at Scassi ascend the hill behind the villa. Most unusual. In the center of the retaining wall which sustains the second terrace there is a beautifully designed triple niche divided by Atlantides supporting a delicately carved entablature--see enclosed sketch.[9] The upper terrace contains a kind of canal flanked by clipped shrubs and statues. Beyond that

Genoa, June 30, 1876

there is a rustic temple with columns carved to ressemble the trunks of trees--a perfect transition, as it were, between the "hortus inclusus" below and the park above. In that temple, amid the sylvan freedom of the wooded hill-top, Robert and I again exchanged vows of eternal love, undying devotion, and so on. At the setting of the sun this afternoon, Robert was seized by the "furor poeticus," and took up his pen. How long it has been since I have been likened to Polymnia! Mélisande, I am re-born.

Grosses bises,

Z

Notes on Letter 4: "Genoa, June 30, 1876"

1. One hundred and thirteen of the passengers on board the HMS Livingston disembarked at Genoa; seventy-four new passengers embarked. During dinner--as the Livingston departed from Genoa on the 30th of June--the captain informed the Countess that the passengers now numbered three hundred and forty seven.

2. cf. Letter 1, note 1.

3. The Countess here, in all probability, is quoting the Admiral Andrea Doria. On the outer wall of the Villa Andrea Doria--built in 1529 and one of the earliest examples of the great Genoese palazzi--there is an inscription which explains that the great Andrea Doria, "Admiral of the Navies of the Pope, the Emperor, the King of France, and the Republic of Genoa," having purchased the villas Lomellini and Guistiniani on the Western shore of the port of Genoa, and having joined the two estates, created a palazzo in which "to enjoy in peace the fruits of an honoured life."

4. Natural restrictions of site and soil (a thin soil parched by the wind), as well as the severity of the landscape, would suggest that the great Genoese architects were, in this instance, more concerned with architectural quality than naturalistic embellishment--choosing to create their principal effects by means of masonary and sculpture rather than by means of water and verdure. The Strada Nuova is said to be the earliest example in Europe of a street laid out by an architect (Galeazzo Alessi 1512-1572) with deliberate artistic intent, and designed to display the palaces with which he subsequently lined it.

5. Alberto Montefiore (1840-1882), the highly recommended "doyen" of Genoese cicerones.

6. This statue, executed in 1600 by Carloni, is said to be a portrait of the great admiral himself. The admiral's favourite dog, a spaniel named Ruggiero, is similarly commemorated in stone in the gardens. Ruggiero is said to be buried under a colossal statue of Jupiter on the terraced hillside which is situated beyond the "tapis vert" which ascends the hill.

7. cf. Letter 1, note 2.

   Harrison Fitzclarence ("Fitzy"), the deceased second husband of the Countess; killed while playing polo at Antibes in the Autumn of 1859.

(Notes on Letter 4, page 2)

8. The most famous of Alessi's villas--Tuscan order below and fluted Corinthian pilasters above, richly carved frieze and cornice, beautiful roof-balustrade. As the Countess has perspicaciously remarked, the gardens at Scassi are singular. Almost alone among Genoese villas, the Villa Scassi stands at the foot of a hill, with the gardens rising behind it instead of descending below it to the sea.

   The Countess' interest in--and knowledge of--gardens is great (cf. the description of her English garden in Letter 1, note 8). The Countess' garden is, in addition, of some historical importance. It has been established that scattered sections of The Idylls of the King, most probably "Pelleas and Ettarre" and "The Last Tournament," were conceived in the Countess' garden. The poem Now Sleeps the Crimson Petal, written three years before his marriage to Emily Gellwood, was written by the thirty-eight year old Tennyson during an entertainment in what was to become the garden of the Countess. The Countess, although very young at the time, recalled the incident with the greatest of clarity.

9. This sketch, unfortunately, has not come down to us. Pierpont Glade in Gardens in Her Majesty's Realms (1884) remarks (p. 86):"The vogue of terraced gardens with retaining walls with triple niches divided by Atlantides supporting a delicately carved entablature dates from the late 1870's. The sources of this triple niche--Atlantides motif, although probably Italian, have not been ascertained." In all probability it was this sketch of the terraced gardens at the Villa Scassi sent by the Countess to Mélisande Pritchard on June 30, 1876 which initiated the triple niche--Atlantides motif vogue in English landscape gardening, a vogue which continued until the death of Edward VII.

July 3, 1876, Monday
In the Tyrrhenian Sea

Dearest Clive,[1]

You and your readers should know than an entertainment took place on board the H.M.S. Livingston Sunday which, I am sure, is epochal. At 8 P.M. last evening, under my direction, a complete performance of Gluck's Orfeo ed Euridice was given en bateau! (Clive, dearest, is it possible that my life and the history of art are once again conjoined?[2]) Monteverdi's La Favola d'Orfeo,[3] I'm sure you will agree, is too austere for performance at sea. The production of Orfeo on the 2nd (Gluck's birthday, 1714) was, of course, the Viennese version, which was so moving in 1859.[4] How can anyone ever forget that season in Paris. That was a year![5]

Anna Palini and Gabriella Palermo, both of whom came on board at Genoa, sang the principal roles.[6] The "Che farò senza Euridice" of the former was perfection itself.[7] Clara Ardsley[8] sang the role of Amor. In the scene at the tomb of Eurydice and in that of the Elysian Fields--due primarily to the repeated entreaties of the chorus--I consented to assume the role of a shepherdess, and a Blessed Spirit, respectively. The chaste beauty and tranquil felicity of the Blessed Spirits as they led Orfeo to his beloved can not be imagined, particularly as that scene was staged on the Promenade Deck against the radiant Tyrrhenian sky at twilight! Mesdames Palini, Palermo and Ardsley will not disembark, happily, until Ceylon. It therefore seems likely that other maritime entertainments such as that which took place yesterday on the H.M.S. Livingston will be offered in the course of the next two months, entertainments--doubtless other maritime premières will be given--of which you and your readers should know. You, dearest Clive, will be the first in London to know.

Affectionately,

Notes on Letter 5: "July 3, 1876, Monday, In the Tyrrhenian Sea."

1. The friendship of the Countess and Clive, Lord Margate, dates from November 1859 in Paris. Following the loss of "dear Fitzy" (cf. Letter #4, Note 7) in the Autumn of 1859 the Countess discretely--and temporarily--withdrew from London to her Parisian "hôtel particulier" on the Rue Fortuny, near the Avenue de Villiers. Lord Margate, then studying art in Paris, supplied the Countess not only with invaluable advice during the re-decoration of her continental pied à terre, but also with some fine old damask for the drawing room. Lord Margate became, in the next decade, one of the most respected critics in England. His pronouncements on contemporary art, music, and the theater in Elysium--the biweekly journal which he founded--are, of course, well known.

2. The philanthropy of the Countess is legendary. As early as 1868 she and Edgar Greene (cf. Letter #1, Note 2) were considered the patrons of the arts in Paris. It is generally acknowledged that without the moral and financial support of the Countess and her third husband that the world première of Hamlet by Ambroise Thomas at the Paris Opéra on March 9, 1868, for example, would not have taken place.

3. In Monteverde's La Favola d'Orfeo, as in the standard legend, the loss of Eurydice is irrevocable. Such is not the case, however, in Gluck's Orfeo ed Euridice, see Note 7, below.

4. Christoph Willibald von Gluck's Orfeo ed Euridice, text in Italian by Raniero da Calzabigi, was first produced at the Burgtheater, Vienna, October 5, 1762. Gluck rewrote the opera, adding much music, for the Paris production of August 2, 1774, using a French text by Pierre Louis Moline. The Viennese version, however, regained its primacy with the Parisian performance of November 19, 1859 at the Théâtre Lyrique. (The English translation of Orfeo ed Euridice undertaken by Fanny Malone Raymond and used for the American première of Orfeo at the Winter Garden in New York on November 25, 1863, although available at the time, was considered puerile and unaesthetic by the Countess and would not, of course, have been used for the maritime première of this important work.) For the Paris production of November 19, 1859 the Countess had taken her usual box. It was that production which the Countess recalled in entirety from memory--particularly the performance of Pauline Viardot-Garcia--and which she faithfully recreated on July 2, 1876 on board the Livingston.

5. The year 1859 was, to be sure, memorable. In addition to the revival of the Viennese version of Gluck's Orfeo ed Euridice on November 19 at the Théâtre Lyrique, it should be noted that in September of that year Wagner arrived in Paris--having completed Tristan und Isolde during the Summer--and set up an active establishment in the Rue Newton, near the Etoile. To it came

the distinguished friends and fashionable acquaintances of Liszt's daughter Blandine and other well-wishers: Emile Ollivier (Blandine's husband and leader of Napoleon's repressed opposition), Frédéric Villot (head of the Imperial Museums), Carvalho (Director of the Lyric Theatre), Cosima Liszt, Hans von Bülow, Gustave Doré, Charles Baudelaire, Hector Berlioz, and others. Also, on November 24, 1859, just five days after the Gluck revival, the first edition--1250 copies--of Darwin's The Origin of Species was published by John Murray.

6. The role of Orfeo, originally written for contralto (the male contralto Guadagni) was, like many other male roles in the operas of the time, rewritten by Gluck for the tenor voice for the Paris performance of August 2, 1774. At the November 19, 1859 performance the role of Orfeo was sung by the noted female contralto Pauline Viardot-Garcia. It is not surprising, then, that the Countess should insist that the principals at the maritime première of Orfeo ed Euridice should be sung by a contralto (Anna Palini) and a soprano (Gabriella Palermo), and not by a tenor and soprano.

7. As Orfeo and Eurydice mount higher and higher from the nether world the latter becomes increasingly downcast because Orfeo seems no longer to love her. Not once have their eyes met. She would rather remain below than return to earth without his love. Orfeo is bound by the agreement not to reveal the cause of his strange behavior. When they are almost in sight of the land of the living, she cries out with such heart-rending pathos that, in a moment of forgetfulness, Orfeo looks back, only to see her sink lifeless to the ground. Now his sorrow is even more profound than before. Utterly disconsolate, he expresses his grief in a melody of sublime pathos, "Che farò senza Euridice." Amor, who has been watching Orfeo, is so deeply moved by this impassioned outcry that he restores Eurydice to life and permits the rejoicing lovers to proceed to the world above.

8. Madame Clara Ardsley, the noted English soprano, having recently completed a triumphant continental farewell tour, is en route to Ceylon where she will rejoin her husband, Sir Arthur Ardsley, the tea magnate.

[End of the "Letters" from the Countess L.]

And all so very easy

Walking waking pertly on the veiled piazza light
knew hope otherwise to re-infuse the sons made of
former days. Nolad even I wing on two now belong
above the garden in the pack the area where the
bower of the quail quakes in even staccato blurtings.
Here lives still in the even-natured on the West
Whill attest he be over of my former aspirations
toscin not. Il legs but now such is the state it
meant over and over aging the mecotte cup in the
alten bush ash the more it mettle he sees to rise
up there in space pace it all once over again. Yet
it naturally is if won butter bolt her now it surges
mar too through the reigns of veins not stopping
popping but where how do you do so that when next
it mepple do not so traverse spite fulcan bittle
better the knot. Each peach day hell quando I'll
bet the rest will will of the waves that make it all
so easy each of the seventy plus and maybe more make
the travel back and up and down with eyes that seek
and search and pelt it over the sun. I ask but not
pout loud to me but that's ok pay not the knell.
And all so very easy.

(Thoughts inspired by Finnegans Wake and Ulysses.
Written down on the fifteenth of September, 1974)

Écrit par SRP

3 octobre 1974

Mes très chers Earl et Monique,

Ayant découvert une urne théâtrale dans laquelle il ne poussait pas de fleurs, j'ai décidé qu'il serait une très bonne idée de m'y installer. Les bâtiments à gauche, sur cette photo, représentent une ville que je viens de créer--une gesticulation démonstrative, bien sûr. Les deux poissons-monstres à mes pieds s'appellent Henri et Fritz. Ils se regardent l'un l'autre. Ils ne se soucient aucunement de la fleur qui vient de s'épanouir au-dessus d'eux--un crime odieux, n'est-ce pas? Ce qui est pire, si cela est possible, c'est qu'ils ne s'occupent non plus de la chemise sur le dos de Fritz (le poisson-monstre à droite). Dans cette chemise-là se trouve la thèse de la fleur, une thèse que j'ai décidé d'aérer un peu un bel après-midi de juillet. Donc, vous voyez sur cette photo une représentation de ma thèse, une semaine (deux peut-être) avant la défense (la soutenance). Il y avait pas mal d'éléments nutritifs dans le sol, car la fleur, comme je vous ai dit, je crois, a passé quatre-vingts minutes très agréables au soleil. A la fin de la défense, j'étais tout prêt à prendre des vessies pour des lanternes. Enfin, assez de ces histoires botaniques!

Je suis très heureux d'avoir de vos nouvelles. Il m'est difficile de croire que Natacha est née au mois d'avril. C'était qui?, Héraclite, je crois, qui parlait du fleuve de temps. Cela me fait penser, naturellement, à une poésie d'Apollinaire:... "Les mains dans les mains restons face à face/ Tandis que sous/ Le pont de nos bras passe/ Des éternels regards l'onde si lasse./ Vienne la nuit sonne l'heure/ Les jours s'en vont je demeure." Il doit y avoir de beaux moments, le moment où, par exemple, Natacha se rend compte que le soleil, c'est le soleil. La croissance physique et intellectuelle, c'est quelque chose de miraculeux, un phénomème que je comprends, et que je ne comprends pas du tout.

Au milieu du mois d'août, je crois, j'ai donné un coup de téléphone au chef du départment de français (un être qui se prend pour un oracle) à Brooklyn College. Je vous ai raconté cette triste histoire? Je ne crois pas. Pour le faire court, et afin de ne pas rouvrir la plaie, je n'enseigne pas cette année à Brooklyn College. Il y a deux femmes de caractère puritain et vieillot qui font partie du Appointments Committee et qui ont décidé que "celui aux cheveux longs n'a pas l'air professionnel." Il n'y avait rien à faire. C'était fini pour moi. J'ai parlé à un avocat à The American Civil Liberties Union, mais franchement, je ne suis pas optimiste. Même si je gagne mon procès, je ne vais pas enseigner là-bas. J'ai téléphoné à UNICEF hier--encore une fois je vais travailler dans les bureaux de l'ONU. (Toutes les universités avaient déjà nommé leurs professeurs pour cette année quand Brooklyn m'a dit de m'en aller.) A ce moment, je suis tout à fait persuadé que j'aurai un professorat soit pour le semestre de printemps soit pour l'année prochaine. On espère; en tout cas, je ne quitte pas New York!

La musique, la musique, la musique. Moi, je n'ai pas encore vu Les Troyens. Dites aux Troyens qu'il faut absolument qu'ils passent par New York cet hiver. Merci. Mahler, Bruckner et Wagner se sont tous installés à New York il y a deux semaines. Je ne sais où aller tout d'abord. Je suis un cours à NYU sur Wagner. Pourtant... je suis fatigué et il faut que je vous dise bonsoir. J'écrirai encore sous peu.

Pax:

J'ai donné votre adresse à Jay & Nancy Houghton. Ils sont à Lucerne.

3 octobre 1974

3 2a

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Écrit par SRP

339

Why i this true? How is this possible?

"Coleridge" is free. I gave him liberty. I gave him form. I freed him from the New York Times of Sunday, March 10, 1974. I am a liberator. "Coleridge" soars above the Conservatory, he is here. Yet he is not here. He is with Gaudier-Brzeska's "Bird Swallowing a Fish," with the "Liebestod," with Emma Bovary, with Donald's streams of consciousness, with Petrushka, with Trebbe's poems, with Margot Channing, with the "Pathétique," with the model animals created by Poulenc. But if he is with them, then he must be here, for they are. Why is this true? How is this possible?

My dictionary--the "thin paper" 1959 edition of Webster's New Collegiate Dictionary, based on the second edition of Webster's New International Dictionary--contains The Waste Land, The Sea Gull, The Portrait of a Lady. They are there. They are there, but I cannot see them. Eliot, Chekhov, and James knew they were there. That i: why they exist. I freed "Coleridge," James freed Isabe Archer. He did so by arranging given words in a particu.ar order. He put the word "Under" before the word "certain" before the word "circumstances" before the word "there" before the word "are" before the word "few" before the word "hours" before the word "in" before the word "life," and so on, and Isabel Archer, in a sublime moment, was born. The arrangement of words arrived at by James in The Portrait of a Lady represents a conceptual form. The words "Donnybrook Fair donor Don Quixote donsie don't donzel doodle," do not represent a conceptual form, at least not at the moment. Someday they may. James freed a conceptual form from a sequence of words. He created a novel.

The word "despair" is found in my dictionary on page 225, in the left hand column, the seventh word down the page. Have I created a conceptual form by describing where that word is found? I have not. I have taken away its liberty. To name is to kill. I have particularized the location of its title, but what is its form?

What of sculpture? What of music? What of painting? "Bird in Space," "Das Lied von der Erde," and "L'Enterrement à Ornans," tell us the names of conceptual forms but that is all. They are useful labels. The definition of the word found in my dictionary on page 225 in the left hand column, the seventh word down the page, is also a useful label. Are all birds in space identical? Are all songs of the earth identical? Are all burials at Ornans identical? Are all despairs identical? How is this possible? Why is this true?

Why is the Rouen cathedral worth defending? Is it because of the limestone? the ancient limestone? It is not. It is because that limestone was given a particular conceptual form, a form which represents something, just as "Mild und leise wie er lächelt, wie das Auge hold er öffnet--seh ihr's, Freunde?" represents something. Those somethings must be defended. Gaudier-Brzeska died defending a conceptual form. The history of art is nothing if not an index of conceptual forms. One day "Coleridge" was not. The next day he was. "Coleridge's" conceptual form existed before he did. I created him out of papier maché. Respighi made his "Ucelli" out of quavers. In the beginning was the bird, and the bird was made flesh.

Flaubert gave the prosaic reality of nineteenth-century Normandy a form, a form which is so well articulated that it becomes transparent, and Emma's life appears like yours and mine--formless. That is the difference between art and life. The former must have a form. The latter need not, but surely can, as Whistler and Wilde taught us. Words, like art, have a shape. Joyce shaped words in such a way that they assume meanings they do not inherently possess. Their shape is meaningful. They are not. "Pletzz mreelistop hoot," when assigned a particular vocal form, means, for all men, "I love you."

The musical score incarnates ("carnalis") a sequence of notes which, when played, must have a precise shape--the task of the conductor is to find the shape envisioned by the composer. Mahler's Symphony No. 5 has a different shape when conducted by Bruno Walter than when conducted by Leonard Bernstein.

"And the larks trilled unflaggingly, and the quail called to one another, and the cry of the corn crane sounded as though someone were rattling an old iron door handle."

Everyone willingly agrees that a circle and square have a particular shape. "Shut the door," "Le Déjeuner sur l'herbe," "joy," and "slowly" also have a shape. What does "hope" look like? Is it round? Is it flat? Enter the artist. When the word "hope" is assigned a conceptual form, it is comprehensible to all men. The word "hope" is meaningful only to those who know English. Form is universal. Content is not. The word "hope" was created when it was agreed that it has a particular conceptual form. We don't have

to carry a three-dimensional cube in our pocket in order to remember what a cube looks like. In the beginning was the word and the word was made flesh. Not true. In the beginning was the conceptual form and then came the word. Most of us know most of the words in the dictionary, but most of us don't know what they look like. Choreographers create gestural shells. Dancers supply the flesh. Playwrites create gestural shells. Actors supply the flesh.

The dictionary gives the names of the words and attempts to characterize the content. What about the form?

The statement "All plots are dull" is absolutely true and, unfortunately, it is almost universally misunderstood. The number of subjects for art is finite. The number of forms for that finite content is infinite. It's as simple as that. Every age deals with the same content. Every age creates new forms. Form and content are inseparable. Michangelo's David is different from Bernini's David. Most people are repelled by modern art because most people are frightened by new forms.

We see the world as Chekhov did when we realize that the conceptual form of "Uncle Vanya" is a matter of life and death. When the curtain goes up we are in the Prozorov house. It is the fifth of May. We are there. We are not. "Coleridge" soars above the Conservatory, he is here. Yet he is not. He is with Gaudier-Brezeska's "Bird Swallowing a Fish," with the "Liebestod," with Emma Bovary, with Donald's streams of consciousness, with Petrushka, with Trebbe's poems, with Margot Channing, with the "Pathétiq e," with the model animals created by Poulenc.

(Thoughts written down after having seen THE SAVAGE MESSIAH and THE MUSIC LOVERS on October 5, 1974)

October 8, 1974

Dear Aunt Edna,

I was delighted to receive your letter last week. So many years have passed since we last saw each other. You are, however, undeniably present in this room at this very moment, just as you have been many many times before. In that picture of you sitting in your armchair in St. Luke's Episcopal Church Home that Mom has you look exactly as you did when last we saw each other at the Homestead in the Fall of 1962.

My doctoral dissertation, of which I am very proud, has the following title: "The Renaissance and Cubist Conceptions of Space and Art in the Nineteenth-Century French Novel: A Study of the Form and Content of the Descriptions of Landscape in Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, Le Ventre de Paris, and A Rebours, and of the Form and Content of those Novels seen as Autonomous Aesthetic Phenomena." The title is long but, I think, very descriptive. Most of my graduate work has been more or less inter-disciplinary. I find the history of art and the history of literature both equally interesting. That being the case, I was able to satisfy both interests in writing my dissertation. The day that my bound copy arrived from the bindery was, as you can well imagine, an unforgetable day. It all became incredibly real. Three years of my life were there in front of me, between two covers. I immediately created a space on my bookshelf for the new arrival.

In the past several years I have taught in the State University of New York, College at Oswego, Brooklyn College, and, on a part time basis, in a private high school. Teaching, I am quite convinced, is a most rewarding profession. I am prepared to spend the rest of my life doing just that. At the moment I am not teaching but I have filed an application for a position in a program organized by the New York school system for Hatians. There is a significant Hatian population in New York now and there is a need for bilingual teachers. So I may be teaching English to Hatians who know only French. I have taught English to foreign students before and have enjoyed it very much.

I have lived in New York for three years. Whatever its faults, it has more opera and concerts than any other city in the world. That is the reason I am here. Music, particularly that of Brahms, Mahler, and Wagner, has become a very important part of my life.

I hope that you are well and that we shall see each other before too long

Love,

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ZIP
DONALD POWELL
51 BATEMAN AVE
CRANESVILLE PA 16410
TREBBE, THE COUNTESS, NI HAVE UANIMOUSLY AGREED THAT AN AUTUMAL HOLIDAY IN THE COUNTRY NOUS FERAIT BEAUCOUP DE BIEN WE HAVE BOOKED PASSAGE ON THURSDAY THE 24TH,THE DAY BEFORE CHAUCER'S BIRTH, AND WILL ARRIVE IN ERIE AT 9:45 BY THE MOON ABOARD A GREYBEAST, ARE THERE ANY PICTURESQUE PASSAGES, RUINS OR WATERFALLS NEAR CRANESVILLE THAT WE MIGHT APPRECIATE AND OR SKETCH? WE ARE ANTICIPATING APPROPIATE ARRIVAL FANFARE, AND CELEBRATIONS AND WRITES
ROBERT POWELL 249 WEST 76TH ST NEW YORK NY 10023

13:32 EDT

MGMNYAT MSB

Première lettre de mon conservatoire

October 20, 1974

S. Robert Powell

"Mankind and animals, lions, eagles and partridges, horned deer, geese, spiders, silent fish inhabiting the sea, starfish and those creatures invisible to the naked eye--in short, in a word, all living things, all living things, all living things, having run their sad course, are extinct. Eons have passed since a living soul has stirred on the earth's surface. And this poor moon shines its light in vain. In the meadows the cranes no longer waken with a cry and the May beetles' murmur is silent in the limes. It is cold, cold, cold! Empty, empty, empty! Terrible, terrible, terrible! The bodies of the living creatures have crumbled to dust and as eternal matter metamorphosed into rocks, into water, into clouds, their souls are now as one. That peaceful universal soul is me."[1]

"I am stone
I was here first.
And mine are the stories
of the earth."[2]

To begin to appreciate the conceptual form and content of The Book of Stone by Gail Trebbe it is necessary to see that collection of forty-nine poems (the collection originally contained fifty poems; in the copy before me, however, which was hand delivered by the author, the pentultimate poem was removed) in relationship to that re-orientation of artistic thought which occurred during the final decades of the nineteenth century, a re-orientation of thought which, as everyone now agrees, was epochal in significance. Beginning during the final decades of the nineteenth century--to attempt to determine a specific year would be not only hopelessly naive, but also a futile undertaking--the time world of history, it must be understood, was supplanted by the timeless world of myth as the content of art.[3] Similarly, and inevitably, temporal form was supplanted by spatial form as the form of art. The imitation of the appearances of beings and things such as they are perceived by the senses (What does the Rouen cathedral look like in the morning sun?) is no longer considered to be the purpose of art. Rather, the purpose of art is to discover, not by recourse to the senses, but by recourse to the intellect, the essential nature of beings and things (What is a cathedral?). This re-orientation of the purpose of art is necessary in that the position of the artist with reference to the work of art has changed. No longer is the artist a consciously detached spectator of empirical reality, a spectator who is not only outside of, but also at a fixed distance from, the reality he represents (mimesis). Rather, the modern artist is a participant in the reality he discovers by abandoning exterior, concrete, and real space and penetrating the immaterial realm of art itself (methexis). Des Esseintes' entry into Fontenay-aux-Roses is informative. In entering Fontenay-aux-Roses Des Esseintes literally enters a work of art which he has

created and of which he is an integral part.

Mimesis, it can be argued, implies "looking at" (from without inwards), methexis, on the other hand, implies "looking within" and "looking out from" (from within outwards). The former shows us merely the mechanism of history. Its art-procedure is mechanical. It gives us the citizen. The latter lays bare the organism of mankind. Its art-procedure is organic. It gives us man. In both instances it is imperative that what is described be described by the artist qua spectator and not by the artist qua artist. The artist, in order to do so, must transcend his individual needs, desires and aspirations. If you would know how an artist who "looks at" successfully separates those seemingly inseparable roles that the artist necessarily occupies, you would be well-advised to read Madame Bovary. If you would know how an artist who "looks within" and "looks out from" successfully separates those roles, you would be well-advised to read The Book of Stone. In both instances, the separation of those roles results in the creation of works of art which are objective records of consciousness. The author, it follows, is a recording consciousness. When the author is "looking at," that objective record of consciousness is necessarily inextricable from a single, and highly particularized, temporal and spatial structure--the time world of history. Read the Bovary. When the author is "looking within" and "looking out from," that objective record of consciousness is outside of time and space. It is a record of the timeless, eternal, and immutable world of myth.

"I am the historian
of the years
and the seasons cannot
cajole or injure me.

I am the scribe
of the mountains
and they form
their existence around me.

I am the mouthpiece
of lost tribes
and I proclaim the fate
of their battles and icons." [4]

"I am the prophet
of eternity
and the waves carry my word
to every shore." [5]

"Every day the day begins
before me
and revolves
around me." [6]

"They are the kings of earth.
When cities fall
they go down with them.
But they stay behind
to teach
their history to the future." [7]

"For a million springs, the grass has risen
outside the cave,
and quelled the blood of the hunt.
Still, the mouthpiece of tribes
repeats its magical rites
in dark ignorance." [8]

"They will rule eternally,
their only edict
their own immutability.
Every day the day
arrives to weave its
fabric around their legends." [9]

The form and content of The Book of Stone, seen as an autonomous aesthetic phenomenon, represent the form and content of modern art (myth not history, spatial form not temporal form). The form and content of the subject of that collection of poetry--stone--similarly represent the form and content of modern art. Modern art, like the stone, is an objective record of consciousness. The modern artist, like the stone, is a recording consciousness. The stone "looks at"; the artist qua spectator "looks within" and "looks out from." The same is true with Flaubert. Emma "looks at," Flaubert "looks within" and "looks out from." Both authors have given "a free-stretching movement to the vortex." The stone is the vortex. ("There lies the unborn/ king of the earth,/ lies there in the dark womb/ punching out space...") [10] Emma is the vortex.

That stone can be an objective record of consciousness is a possibility sensed by Baudelaire:

> "La nature est un temple où de vivants piliers
> Laissent parfois sortir de confuses paroles;
> L'homme y passe à travers des forêts de symboles
> Qui l'observent avec des regards familiers." [11]

What are those "paroles" of which Baudelaire speaks?

> "listen those are
> our drums we are beating
> our music our ritual music." [12]

> "Still,
> from our ancient dreams
> we repeat
> our cold grey consonants
> our solid facts...
> our reason for being
> in a language of stone." [13]

A language of stone. A new language. Laughter. The Stone of Eden laughed. It knew what was going to happen in the garden and calmly sat back and took it all down.

"When the stones/ let go/ of the mountain,/ their fists become palms/ slapping height/ after height,/ become fingers/ making signs/ in a new language./ ... It is like the first/ laughter." [14] In "tearing holes in dutiful silence" they transcend not only time but space. New forms. Freedom. Liberation. They are like Kandinsky's canvases. "I think how they wish to be liberated from their frames." [15]

The language of stone, to be sure, is not heard by most men. If it were, we surely would not have such words as "stone deaf," "stone broke," and "stone blind." The English language doesn't like stone. Why is English frightened by stones? "Sticks and stones will break my bones, but words will never hurt me." "To kill two birds with the same stone." Why do we insist on throwing stones about. "At a stone's throw." "Let he who is without sin cast the first stone." Why are we afraid to acknowledge that a stone's place is in stillness? "I send you off/ on the only journey of your life./ See how often you pause,/ knowing your place,/ is in stillness." [16] Yet, we throw and throw and throw and throw. When will we hear the language of stone? When will all those erroneous linguistic associations be done away with? When will all those erroneous linguistic associations be done away with? When? When will we all hear the language of stone?

"And the faithful stones
wait beneath their heavens.
They are dreaming of rebirth,
of a new life covered with wool." [17]

NOTES

1 Anton Chekhov, The Sea Gull, Act I. These lines are said by Nina--for whom Trigorin conceives his story of the sea gull--as the curtain opens on Konstantine's play.

2 Gail Trebbe, The Book of Stone, "Song of the Stone," strophe 12.

3 In part II of Opera and Drama, written in 1850-51, Wagner prophetically remarked (the German text is not available): "Je me voyais nécessairement amené à designer le mythe comme matière idéale du poète. Le mythe est le poème primitif et anonyme du peuple, et nous le retrouvons à toutes les époques re ris, remanié sans cesse à nouveau par les grands poètes des périodes cultivées. Dans le mythe, en effet, les relations humaines dépouillent presque complètement leur forme conventionnelle et intelligible seulement à la raison abstraite; elles montrent ce que la vie a de vraiment humain, d'éternellement compréhensible, et le montrent sous cette forme concrète, exclusive de toute imitation, laquelle donne à tous les vrais mythes leur caractère individuel que vous reconnaissez au premier coup d'oeil."

4 Trebbe, The Book of Stone, "Song of the Stone," strophes 2-4.

5 _____, strophe 11.

6 _____, "Stone's Purpose," strophe 2.

7 _____, "Days of the Stone," strophe 2.

8 _____, "Pictures on Cave Walls," (the complete poem).

9 _____, "Days of the Stone," strophe 3.

10 _____, "Within a Volcano," ll. 1-4.

11 Charles Baudelaire, "Correspondances."

12 Trebbe, "Sea Pebbles," ll. 9-10.

13 _____, "Stonehenge," strophes 7, 8.

14 _____, "Avalanche," ll. 1-9, 35-36.

15 In a written statement made on October 9, 1974, Gail Trebbe made this remark about Kandinsky's canvases. It is, as we

have attempted to show in this "letter," an important statement not only about Kandinsky's art, but also about *The Book of Stone* as well.

16 Gail Trebbe, "Stone Skimmed on a Lake," (the complete poem).

17 _____, "Stones Among Sheep," strophe 4.

CRANESVILLE: A LYRIC IN SPACE

Inky lives on the left, blacky lives on the right. Blacky's stomach is white. He could just as easily be called Whitey. Inky reminds me of Nipper. Donald is probably thinking about Ophelia. "Really, Donald, the pyramid and the palm tree have to go." That's it. I'll hide the receipt for these travelers checks just here. "Which of these ears of corn is your favorite?" I hope Donald has cooked this sausage long enough. It seems like he cooked it very quickly. "Les voilà donc préservées." "I have to talk about Daumier tomorrow and I have no idea what I am going to say." "I was, I think, brilliant today."

I'm sure that if I were to come here alone I would cry. Waves, waves on rocks, waves blending with waves, sea adagios. Le petit jour, le lion amoureux. "The Countess, of course, will not take tea this afternoon." "Having very little ready money, but solid hopes, I could now greet my few friends with tolerable good humour. On Christmas Eve I invited them all to my house, had the Christmas tree lighted up and gave each of them an appropriate trifle." Wash with spe clean tow when below. And dry these cial sing els temp. 320. "I once went for eight days without saying a word to anyone." Art is sanity.

It feels good to laugh. I love a parade. Everyone loves a parade. I love Satie's "Parade." "Donald, you've just described yourself in the same manner that the deists use to describe God." There are five trees by Trebbe's cottage. Donald's mail box is not a sign. It is an edict. A Civil War soldier stands facing West in a cemetery. When will Johnny come marching home again? Ich bin der Welt abhanden gekommen. Ich bin der Welt abhanden gekommen. I wonder if the Saint Anthony who lives in Saint Anthony's Catholic Church in Cambridge Sprirgs has ever preached to fish? Has he ever been to Padua?

Queenie barks. When you put your rose right up against freshly cut pumpkin it smells like cow's breath. "I've investigated, those are chipmunks." Trebbe agrees that we ought to be at the Port of New York Authority well in advance of our departure. I'm delighted. The crock on the left is number 3, the crock on the right is number 4. Chocolate ice cream on an English plate, English walnuts, three spoons, three Sybarites. Indian corn. "Smell this." Pumpkin seeds in water. If you twirl them about, the whole world seems to disappear. "I'm delighted that that wierd man is getting off here."

Beautiful-Stone Beach should be called Beautiful-Tree Beach. "For my next feat, I plan to crawl across Niagra Falls." Cynthia Pigg, where are you now? Where are you when I need you? "This is a good spot for an Indian camp site. It's protected on three sides." "I'd like to see a geological map of the area." I wonder if that's Van Morrison? Perhaps the Band? "That train down there is the Flushing Train. It will take you to Grand Central. It's two stops." "I think it best we don't use Latin, don't you?" "I come here on Friday for a picnic." Why can't I remember the name of the first beach we visited?

"The bath salts, frankly, were a disappointment." Donald's paranoia about gas stoves, although highly developed, is not quite as bad as mine. "A fly has just landed in a spider web, and here comes the spider." "Holy shit!" The "carnage of August." "Both of you smell like a bathroom." "Genie is under the impression that "The Sound of Music" is your favorite film." "Someone asked me a direct question a few weeks ago." "Donald is the most disciplined person I know." Hairy boots, dancing shoes, comfortable slippers. The Duke of Gandia was last seen wearing a kitchen curtain and green corduroy foot-gear.

Geh hin, Knecht! Knie vor Fricka: meld'ihr, dass Wotans Speer gerächt, was Spott ihr schuf. Geh! Geh! Doch Brünnhilde! Weh'der Verbrecherin! Furchtbar sei die Freche gestraft, erreicht mein Ross ihre Flucht! Why can't I remember the name of the first beach? It reminds me of the coast of Normandy. Etretât. I must remember never to speak of fish emulsion fertilizer again. Apparently that was the first topic of conversation between Donald and I when he arrived in June. Fish emulsion fertilizer and "The Sound of Music," not a pretty picture that. "That's where I bought bourgeoise." "Thunder is not a piccolo."

Rochester is 186 words East of Buffalo. "The possibilities are endless." "Transmogrification," as a word, is much more fertile than "incandescent," the latter yielding only a paltry 69. Anna Karenina, it is said, was recently spotted in the Greyhound Bus Station in Buffalo, New York. "Hearing Herman's Hermits makes me feel like I'm 25 again." The fourth movement of Mahler's "Symphony No. 9" is ineffable. I wonder if this is being read? "Four times on the way here Si began laughing like that." "It seems odd to be riding down this road and not to be sitting in a folding chair." A Serbian horse and cow in stained glass.

The typewriter is a piano. Donald is writing a concerto. "The Long and Winding Road," I love that song. Trebbe was overcome by the furor poeticus while listening to the Second movement of Beethoven's "Symphony No. 9." I can see. I can hear. One of the "soap letters" on the front door of 51 Bateman Avenue looks like a D. "My three favorites are the tree, the one that is half land and half sky, and the mushrooms." "Trebbe and I have decided not to travel by sea." "Now if we have Mouton Cadet with the duck, then we can't have..." Haydn's "Symphony No. 22" is now on the list. English and French horns alternately play.

MEAD. The problem of porjection and reception. The problem of art. "Art should never try to be popular, the public should try to make itself artistic." Snow buntings by the sea. That lady who appeared for a chat. "Donald, someone is laying siege to the house." Thank God the door is locked. I'm sure the coleus will be OK until Wednesday. That wasn't corn they were throwing against the windows. It was confetti. They knew. They were stamping their feet and ringing bells. They know. We know. Cranesville. It's a celebration. It's a parade. They know. We know. Cranesville. It's a celebration. It's a parade.

S. R. Powell
October 30, 1974

THANKSGIVING: FIFTEEN BY TEN

"Do not worry. Tomorrow I shall lay a golden egg." "Mrs. D. J. Reese, of Wyoming Avenue, will entertain at tea on Wednesday in honor of her niece, Miss Ruth Olivia Powell, of Capouse Avenue, whose marriage is to take place on Friday..." I don't exactly remember what Aunt Bessie looked like, although I do remember that she was tall. Frances Davies Reese, daughter of Daniel and Mary J. Davies, was born in Rhomney, Wales in 1855. She came to America in her seventh year with her mother. Daniel Davies came to America before his wife and daughter and sent for them in 1862. "The Civil War broke out while she and her mother were en route here and Mrs. Reese on several occasions had recalled how she witnessed the departure of men from Scranton for the Union Army." The wholesale fruit merchant in Scranton from whom Dad regularly buys produce proudly proclaimed: "Yes, all chestnuts come from Italy. They are all disinfected." Bourges.

"Why don't we meet in front of Radio City at 5." "Amateur Reading Association of Carbondale, Pa. PROGRAMME of Entertainment to be Given at the CITY HALL, FRIDAY EVENING, DEC. 3d. 1875. 1. Grand Chorus, (16 voices,)--"The Mountain Song,".....Carbondale, Mannerchor; 5. Instrumental Duet--"Le Mardi Gras Quadrille,".....Miss Lathrop and C. Corby; 10. Reading--"Paul Revere's Ride,"--S.S. Jones. Doors open at half-past 7. Commence at 8. The Piano used at these Entertainments is furnished by N. A. Hulbert, Music Dealer, Scranton, Pa." "I thought you said Don had a Volkswagen." Aunt Nettie had a wonderful mole right in the middle of her forehead. Grandpa Powell was in two bad accidents: 1) a delivery cart tipped over when he was delivering groceries for A. G. Eynon, 2) a short circuit struck a switchboard on which he was working deep in a gangway for the Powderly Colliery of Hudson Coal Co. In the second, both arms suffered serious burns.

Ann, Laura, April, William and I went to Clifford to buy dog food. When Ann was in the store Laura and April expressed their dismay on seeing a trio of fat women and a fat child. "History will put all this into a neat little drawer." "Twice, in looking for your house, we accidentally found it." Dad used to gather sassafras branches and remove the pulp from the center. "From that pulp Grandma Reese used to make a solution to wash her eyes with. She said it was good for the eyes." I wonder what Grandma Reese would say if she could see her grandson stand on his head as he did on Friday evening, November 29, 1974. Fanny Olivia Reese Powell was born on December 25, 1885 and died on May 8, 1953. I was almost ten when she died. Whenever I think of her I think of the color brown, maybe amber. I also can hear her saying the word "chilly." Donald's mailbox photograph is very Hollywood, particularly the signature and the angle of the head and trunk.

"I've written some of my most trenchant and damnatory aphorisms about them. When one enters their "agressively in" apartment one realizes ce que c'est que la bourgeoisie." "Your friend Faythe was at the desk when I walked in." I wonder if Faythe and Donald had a pleasant chat on the day Donald went to the downtown Whitney. Silas Powell (né 8/31/1881 in Plymouth, mort 9/14/1965) was one of the fourteen children of John W. Powell and Mary Howell. "I sold subscriptions to just about everyone on my grocery delivery route and won third prize in the contest." Third prize, as it turns out, was a scholarship to Rensselear Polytechnic Institute. Grandpa Powell studied electrical engineering for three years at RPI and then interrupted his studies to get married. "There is a horse show over in Justus if you'd like to go." "Mater!" "Uncle Bob, can I have a cough drop?" "Invitations have been issued to the marriage of Fanny Olivia Reese."

"Uncle Bob, you look like a mouse when you wiggle your nose." Marie Dressler and the Countess, had history cooperated, doubtless, would have been each other's most intimate friend. Like myself, Trebbe wants to put everything into neat packages. She even wants to tie her tiger-rope around her block. The Red Badge of Courage is on television on Tuesday at 8:30. Donald appears to be enumerating certain essential bibliographical items at which Joel "really ought to have a look." Ora Esmeralda Loomis Russell (née 8/17/1881 in Clinton Center, morte at 5:45 A.M. on Thursday 11/18/1954)--Grandma Russell--was graduated a Registered Nurse in 1902 from Emergency Hospital, Carbondale, Penna. She met Grandpa Russell at The Homestead where she was called to attend the ill Margaret Gillespie Locke Russell (née January 1, 1833, morte December 31, 1905). The Manhattan Bridge reminds me of the Castle Saint Angelo bridge. "Delaware Water Gap twenty-five miles."

Trebbe in her white coat seen from behind: a red fox crossing the artic ice floes. USC seems to be roundly trouncing Notre Dame. Of the five of us who had Thanksgiving dinner together at The Homestead, I was the only one who doesn't live in (or own) a large house. Jane Russell and Nettie L. Russell (the former: née 12/3/1868, morte 1/30/54: the latter: née 10/29/1866, morte 4/22/1963) both lived at The Homestead until 1913 when they moved into the city of Carbondale. "The Champion in the Open Jumping Division is Strawberry Twist." "Have you ever been in that bagel shop in the afternoon?" I hope Fritz is in good form tonight. Donald and Trebbe couldn't have picked a better night to come. It's the third act of Siegfried. When Dad says "I was reading a piece in the paper that..." he is, in effect, saying "What I am about to say is absolutely true and irrefutable." Forty-eight families lived in Underwood. Cooper's book on cubism.

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The Cranesville-Barn photographs of Trebbe and me make me think of the Civil War. Three most interesting women in my Wagner class are wearing fur hats. Is there an unconscious desire to be Brunnhilde at work here? Marshwood is up the hill from Underwood. "When I was a boy I used to walk in these woods. There used to be wild honeysuckle in here. That was over 50 years ago." "Have you been skiing yet, Peg?" I wonder why these horses have such tight neck bands? I think I'll ask someone, but who? It was Helen Loomis Russell Powell who found her two sons after they were killed--William was drowned, James was struck down by lightning. "James was home yesterday because all students at his school had been granted a holiday in observance of their high school basketball team's participation in a regional championship game last night in Allentown." Billy drowned on a Saturday afternoon in August in 1941--8/30/41, by the bridge.

"After a lifetime of honest toil as well as labor spent in promoting the good of his fellow men, cultural development of members of his race and activity in his church, James W. (Athenydd) Reese has closed his eyes in death. With his demise, it may be said, a good and useful man has passed on. Mr. Reese was in his 80th year. Born in Wales (Aberdare, South Wales) he lived in West Scranton since 1870. Interested in the great cultural institutions of his native land--the eisteddfod and the Gymanfa Ganu--it was natural that Mr. Reese, on his coming to the United States, should bestir himself in these things in his new home..." At 6 A.M. on May 9, 1874 James W. Reese married Frances Davies Reese--Grandma Reese--"one of the singers of the undefeated Cambro-American choir of the reconstruction period." Ruth Olivia Powell married Donald Wyman Swain at high noon on the silver wedding anniversary of Grandma and Grandpa Powell. Athenydd died at 9:40 A.M.

Theron Orsemus Loomis (né 2/25/1848, mort 11/26/1911) married Emma Squire (née 9/30/1854, morte 1/20/1948), the daughter of Alvin R. and Susan Amy Woodmansee Squire: Grandma Russell (née 8/17/1881, morte 5:45 A.M. Thursday, 11/18/1954) was their daughter. "The last horse had 630 points, time 60.1." The Village of Underwood was begun in 1912 when the Pennsylvania Coal Company built the first model coal colliery on a clearing in the valley at the foot of the Moosic Mountain. There were 250 residents. The village was named after F. D. Underwood, then president of the Erie Railroad. Having visited the village shortly after its completion, the villagers took an immediate liking for him and named the village after him. The women of Underwood went to Scranton to buy "their frills and furbelows." Susan Amy Woodmansee Squire was born on April 12, 1832 and died on December 10, 1881. Grandma Russell was four months old when her maternal grandmother died.

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"Mrs. Reese was identified with the early choral singing in this section, being one of the few remaining singers of the famous Robert James Choir, with an undefeated reputation during its activity." "James W. Reese, the well known West Scranton poet, has again proved his ability as a master builder of an Enklyn by winning a prize at the Chicago eisteddfod on the subject "Pwyll" (Caution). The fact that Mr. Reese won from a field of 31 competitors makes the winning of his prize an achievement. Mr. Reese has long been a contributor of poetry to the ancient instrument of the Welsh, the eisteddfod. He is the proud possessor of a number of medals won with his contributions of verse." That golf course in Scott has what Dad refers to as "Polish yards," that is to say, each yard has two feet or less in it. "Why don't we just drive down Fifth Avenue." "I've decided that before we go anywhere we should have a cocktail." Erasmus of Rotterdam.

"They may be your ancestors, but we are going to deal with their papers according to my system." "He contributed liberally to the Welsh newspapers, the "Drych," "Columbia," and the "Wasg." Mr. Reese and the late John Courier Morris were the secretaries for the great eisteddfod held in 1880 in a large tent pitched at Hyde Park Avenue and Division Street, when Mrs. George Howell was the shining star as a prize winner in elocution." I wonder if this Mrs. George Howell was any relation to Mary Howell, Grandpa Powell's mother? I must ask Dad about this. Donald's lack of discipline for these past ten days is, as the Countess would exclaim, shocking. Trebbe has framed her copies of the Cranesville-Barn photographs. That means that I am now facing West. The Countess prefers to face South or North. "I should like to retain a suite of eight rooms please... Oh, you don't. Well, thank you. I shall inquire elsewhere." "I feel at loose ends today." "Stay on the road."

"I remember in 1926 in Vienna when I was recommended to go and hear a piece of new music called Rhapsody in Blue." Bread and Cheese: a fern-like vine with large leaves between which Dad used to put juniper berries and make a sandwich. "I can remember taking a toboggan down this hill and wondering if it would stop before the stone wall. Now the wall is gone." Whatever else turkey is, it must be moist to be considered good. Personally, I prefer it when it is quite dry. Grandma Loomis' compote dish, whole berry cranberry sauce, moist turkey. "Carbondale, Pa., Nov. 8, 1888, Mrs. Jas. Russell W. Burr, Dr. Dealer in CLOCKS, WATCHES, JEWELRY, SILVER & PLATED WARE, &c., 330 MAIN STREET. Rec'd Payment to balance book. W. Burr. M." How extraordinary. Five of the coin spoons in Mom's collection are struck: W. Burr. That horse's name is "Roman d'esprit." I wonder how his owner pronounces it. "Uncle Bob, can you come down today?"

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Grandpa Powell's pastime, as he said, was work. Mother seems to be upset that Donald adjuged Donny Thomas to be pleasant. "How do you feel about nudity?" "You won't believe it. They are the miracles of the botanical world." Two boxes of mushrooms, two crates of grapefruit--Indian River, 8 pounds of chestnuts, 35 kiwi fruit. "Miss Lillian Powell has a leading role in "The Valiant," one of three plays to be given by the Senior BYPU of the Green Ridge Baptist Church on Thursday evening. Miss Powell was one of the cast of "Ivanhoe" given by North Scranton Junior High School last Spring." Four pieces of very very rare roast beef were placed on the table and six eyebrows went up, two eyebrows zeroed in. Dad and I agree that Mission Impossible is now Mission Possible. The end of Act I of Die Meistersinger is a perfect French motet. Symphonic concerts on Sunday afternoon make life possible. "New York City. Watch your step." Indeed.

I've been waiting for that piece of paper for over 10 years and there it is. Grandma and Grandpa Russell were married on April 10, 1907. Grandma and Grandpa Powell were married on October 19, 1909. "At home after May 1st, Russell Homestead, Fell Township, Penna." "At home after the first of November nine-hundred nine West Norwegian Street, Pottsville, Penna." Grandma and Grandpa Powell honeymooned in Philadelphia. Aunt Ruth and Uncle Don motored through the New England states on their honeymoon. In a moment of great gallantry Donald wished Jenny bonsoir in the French manner. "Mr. Swain will give his bachelor dinner at the Hotel Jermyn Thursday night." "Apparently I'm becoming more intelligent. I'm getting another wisdom tooth." Six bagels, one bag of Taco flavored corn chips, a quart of buttermilk, and off we go. "When Miss Rosina Davies, the noted Welsh evangelist, arrived here from Wales, he personally arranged a schedule for her."

Julia, of course, suffers more than her fellow man. That girl with the clipped blondish hair is utterly repulsive. "I'm so old that when I was a little boy they didn't even have cars. Grandma is so old that when she was little, people didn't even live in houses." "Kate and Kostya live up in there." Carnegie Hall on a Sunday afternoon. What could be better. If Gould plays an encore I hope it's his own arrangement of "When Johnny Comes Marching Home Again." Mother now has all of the school, bridge, road, militia and poll tax receipts for The Homestead from 1880 arranged in chronological order. They will presently be placed in the safe. "To all who may read these letters, Greeting: hereby it is certified that upon the recommendation of the Faculty, the Trustees of Indiana University have conferred upon S. Robert Powell the degree of Doctor of Philosophy.... August 31, 1974." "This is the one in which she walks around reading François Villon."

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EDUCATION:

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3. Explication de texte

4. French Literature of the Nineteenth Centiry: a one year survey course emphasizing the principle sociological, philosophical, and stylistic trends in prose, poetry and theatre in the nineteenth century in France.

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The Renaissance and Cubist Conceptions of Space and Art in the Nineteenth-Century French Novel: A Study of the Form and Content of the Descriptions of Landscape in Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, Le Ventre de Paris, and A Rebours, and of the Form and Content of Those Novels Seen as Autonomous Aesthetic Phenomena. (High Wycomb, England; Ann Arbor, Michigan, 1974)

Forthcoming Publicatio (1) a synchronistic history of music from the Renaissance to the dern era; to be published, August 1975, New York. (2) co-author of a monograph on the forms and structures associated with the American road in the period 1918-1960; to be published, Fall 1976, New York.

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– for a time in 1975, SRP served as an amanuensis to the concert pianist Rosina Lehvinne.

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January 1975 Volume 35 Number 7

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[illegible]

guished Cuban writer, is the author of an impressive list of literary works [illegible]

[illegible] consideration of the theater of Avellaneda that is representative of the Romantic movement.

Chapter One examines the genesis of European Romanticism and contributes to interpret the development of the Romantic movement and its application in Spain, emphasizing the spirit of [illegible] that the movement implies on all levels: politi[illegible]al, religious, moral, cultural, etc. The political [illegible], together with the ideal of liberty within the Romantic movement, have been analyzed as the bases upon which the process of transformation is established. Thus Chapter is exclusively dedicated to a historical-literary panorama of Romanticism in general, and to the Spanish theater in particular, as background to the study of Avellaneda. Indicated are, of course, all the Romantic elements that are evidenced in the Neoclassic literature of the previous century and, in the politi[illegible] area, the events in Spain that aroused the sentiments of liberty and [illegible]

Chapter Two is dedicated to Avellaneda. Her intellectual formation is first studied, situating her within the eclectic literary movement and establishing the connection between her theater and the critical theory of her time. The themes and the significance of her dramatic work in relation to her per[illegible]

[illegible] to the ideological content of her the[illegible] here, among other considerations, the philosophical [illegible]ral, social and moral aspects of her work are pre[illegible]

[illegible] Chapter Four, a concrete study of the author [illegible] devices is introduced through three [illegible] no, Baltasar and La hija de las flores - which reflect the stylistic versatility of the author [illegible] observations intend to demonstrate that the dramatic works of Avellaneda are by no means inferior to the of the leading Spanish playwriters of the 19th Century. In fact, perhaps her theater proves superior in terms of the profound [illegible] presence that is revealed, [illegible] quality of the versification of Avellaneda [illegible] ly esteemed as one of the great [illegible] of her [illegible]

Order No. 74-[illegible]0,030, 358 pages.

THE BIBLICAL ARTICLES IN PIERRE BAYLE'S DICTIONNAIRE HISTORIQUE ET CRITIQUE, THEIR STRUCTURE AND FUNCTION

[illegible] Gall, Ph.D.
[illegible]

[illegible] Baylian criticism, largely (it would seem) taking the lead from Pierre Bayle's own modest disclaimers of order and order[illegible], has failed to bring to light the formal structures in the Dictionnaire historique et critique (1697; 1702). A close examination of one group of articles, those devoted to Biblical personages, reveals rhetorical structures which [illegible] tie them and which, in fact, are sometimes disclosed obliquely in the course of the respective articles. Sample articles from other groups of entries, notably those which are statistically the largest, provide similar evidence of formal organization. In addition, the Biblical articles constitute an orchestrated nex[illegible] despite their dispersion throughout the alphabetically-arranged encyclopedia. Other such "groups" perhaps remain to be discovered. Prior to the Biblical nexus is the fact that its "bearers of [illegible] structure," that is, its introduction ("Abel"), expository [illegible] ("David"), and conclusion ("Sara"), betray the particular organizational role which they played with regard to the Dictionnaire enterprise at a certain chronological point (1692–93) a[illegible] which they were permitted to retain in some measure there[illegible]. These paralphabetical bearers of structure situate Pierre Bayle's Dictionnaire historique et critique in a period in which the ever more popular alphabetical encyclopedia was not yet entirely freed of its topical heritage.

Order No. 75-1391, 209 pages

THE RENAI[illegible] UBIST CONCEPTIONS OF SPACE AND ART IN T[illegible] ENTH-CENTURY FRENCH NOVEL A STUDY OF T[illegible] M AND CONTENT OF THE DESCRIPTIONS OF LAN[illegible] IN ATALA, RENÉ, ILLUSIONS PERDUES, LA CHARTREU[illegible] PARME, MADAME BOVARY, LE VENTRE DE P[illegible] AND A REBOURS, AND OF THE FORM AND CO[illegible] OF THOSE NOVELS SEEN AS AUTONOMOUS AESTH[illegible] OMENA

POWELL, S. Ro[illegible]
Indiana University, 1[illegible]

Chateaubriand, Balzac, Stendhal, Flaubert, and Zola all develop and utilize in their novels spatial and aesthetic principles which were rudimentarily established during the Re[illegible]sance in the late fifteenth and sixteenth century. The structural forms of Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, and Le Ventre de Paris, and of the descriptions of landscape [illegible]ed in those novels--whether external or internal s[illegible]ns--clearly indicate that each of the novelists in question establishes depth in space wit[illegible] the closed geometric spatial system of the Renaissance by means of single viewpoint linear perspective. Those spat[illegible] frames are, in varying degrees, endowed with a temporal dimension. Given that spatial framework, each of these novelists studies (1) man, (2) nature, and (3) the transactions between man and the natural world. The most comprehensive representation of the ordinary world of human experience in the novel in the nineteenth century is found in the place novel (Madame Bovary and Le Ventre de Paris)- the consummate expression of the Renaissance conception of space and art in the genre of the novel in the four hundred year period that that spatial and aesthetic system was considered a valid basis for the creation of art.

[illegible] certain descriptions of landscape in La Chartreuse [illegible] Parme and in Madame Bovary, Stendhal and Flaubert, respectively, transcend, whether consciously or unconsciously, the spatial limitations of the closed spatial system of the Renais[illegible]ce: the former by means of panoramic and telescopic vision, the latter by describing three separate actions simultaneously. La Chartreuse de Parme and Madame Bovary, seen as autonomous aesthetic phenomena, represent a dialectic between the [illegible]ce picture of the Renaissance and that of the modern world.

Unlike Chateaubriand, Balzac, Stendhal, Flaubert, and Zola, all of whom adapt the inherited spatial and artistic legacy of the Renaissance to their individual aesthetic needs, Huysmans

rejects the Renaissance conception of space as a valid basis for the creation of art. Huysmans establishes the spatial form of A Rebours and of the landscape descriptions therein by means of multiple viewpoint or simu[illegible]eous perspective. Several spatial frames are juxtaposed i[illegible] moment of time and refer to each other reflexively. Movement in space is possible without any movement in time. The content of A [illegible]rs and of the descriptions of landscape in the novel demonstrate that the study of the time world of histor[illegible] the imitation of the appearances of beings and things su[illegible]ey are perceived [illegible] are no longer [illegible]. During the final decades of the nineteenth century art becomes an essentially cerebral undertaking whose purpose is to explore and determine man's psychic position in the modern world. The spatial and aesthetic principles established by Huysmans in A Rebours represent the basic tenets [illegible] cubist conception of space and art.

Order No. 75-1746, 355 pages.

ROANE FLEMING BYRNES: A CRITICAL BIOGRAPHY

PREVOST, Verbie Lovorn, Ph.D.
The University of Mississippi, 1974

Director: Professor John Pilkington, Jr.

Roane Fleming Byrnes, daughter of Southern aristocrats and a close friend of the notable drama critic Stark Young, made significant contributions as a writer, as a story-teller, as one of the founders of the Natchez Pilgrimage, as the originator of programs to preserve Natchez' historic buildings, and as the guiding force of the Natchez Trace Association. Born August 11, 1890, in Natchez, Mississippi she received her education at Stanton College in her hometown. One of the most popular belles in Natchez, Roane Fleming married a promising young lawyer, Charles Ferriday Byrnes, on May 26, 1917. As mistress of Ravennaside, she successfully pursued a career of literary and civic activities until her death on October 3, 1970.

Her juvenile stories are Roane Fleming Byrnes's best literary pieces, and the only stories she succeeded in getting [illegible]lished. A twentieth-century romantic, Mrs. Byrnes reveals in her stories such characteristics as a love of nature, a fascination for the supernatural, a longing for the past and the far-[illegible]way, a trust in emotion and feeling above the intellect, and an idealistic view of life. Throughout her life she received [illegible]oral acclaim f[illegible] her oral literature, and her written works reflect such qualities of a good story-teller as the ability to handle conversation skillfully and to reflect a delightful sense of humor.

Having completed most of her writing by the end of the 1920s, Roane Fleming Byrnes devoted her efforts to oral literature and to civic projects. Serious family problems failed to hinder her creativity or her civic work, rather her romantic nature enabled her to overlook her own difficulties and to devote her efforts to helping others. She was particularly interested in the under-privileged, the mistreated, as shown by her work in behalf of Negroes. Another romantic characteristic, an inter[illegible] in the past, was reflected in the preservation of various [illegible]urgs of Natchez, including Connelly's Tavern, the [illegible]nd Lawyer's Lodge. In addition, Roane Byrnes [illegible]nders of the Natchez Pilgrimage, the event [illegible]le for the beginning of tourism in Mississippi. [illegible] most Natchez businessmen scoffed at the idea, [illegible]ly supported all pilgrimage activities, but she [illegible]influential with her journalistic articles about [illegible]

[illegible]chez Trace Parkway, however, Roane Fleming [illegible]r ultimate means of capturing romanticism in [illegible] from 1935 un[illegible] Fl[illegible] most responsible f[illegible] the development of the Natchez Trace Parkway. Because she played such an important part in obtaining the modern Trace [illegible]ing and [illegible] to the Old Trace, Mrs. Byrnes has [illegible]ed [illegible] Jonathan Daniel's The Devil's [illegible] the Trace. [illegible] Doubtl[illegible] some of the w[illegible] friendships [illegible] from an acquaintance with such writers as [illegible] Stark Young and popular romantic novel[illegible] Alice Walworth Graham, Roane Fleming Byrne's [illegible] creative efforts are significant enough, however, that they should [illegible] be overshadowed [illegible] [illegible]ced or by [illegible] contributors [illegible] [illegible]erary.

Order No. 7[illegible]26, 241 pages

THE [illegible] OF [illegible]
A STUDY OF THE IRISH AND CL[illegible]

LEGAN, Mary [illegible]
New York University, 1[illegible]

[illegible]

Oliver St. John Gogarty (1878–1957), poet, wit, physician and Irish senator, better-known by his [illegible] creation, Buck Mulligan, the gay, mocking [illegible] student Joyce's Ulysses, produced a significant body of poetry which reflects aspects of the literature of [illegible] first three decades of the twentieth century. This poetry associated with the revival of a native literary tradition [illegible] was produced largely by Anglo-Irish writers, descendants of an alien and ruling class, nurtured in a [illegible] culture, perpetuated [illegible] Trinity Co[illegible] Dublin born, with Gaelic and Norman antecedents, received a classical education at Trinity College. He became proficient in classical poetic forms; and decisiv[illegible] it was not as dynamic in effect [illegible] AE, and other Irish writers. Much of his serious poetry was written within the vortex of the Irish literary revival and [illegible]flects not only the Anglo-Irish neoclassical tr[illegible], but also the preoccupation of the movement with Irish themes and attitudes.

To ennoble their objective of reviving the native Irish literary tradition, Yeats a[illegible] AE sought [illegible] civilization of ancient Greece, which had infuse[illegible] the body politic with the artistic spirit. The two elder poets identified the younger Gogarty as an embodiment of the cultures of Gaelic-Ireland and neo-classi[illegible] hoped would unite under the creative [illegible] movement and political autonomy. The classical mode of Gogarty's poetry, therefore, represents [illegible] gesture of the recognition by Yeats and AE of an archetype in ancient Greece.

Six volumes, finally collected in [illegible] New York), comprise Gogarty' [illegible] grouped by form in the Collected P[illegible] [illegible]sarance with the flexibility of classi[illegible] subjects and tones -- [illegible] Dublin friends and the good pagan life, the rich tale of romantic love -- are expressed through the autonomous, richly-complex

DECEMBER: TWELVE BY TWELVE

"The minute I step onto foreign soil, I am transported. I am a new creature." I wonder what Kate's source is when she says: "Tchaikovsky, of course, didn't like American food." Probably biography of Tchaikovsky, Beloved Friend, by Catherine Bowen and Barbara von Meck. I never thought Kostya would consent to play in Kutin's concert at Town Hall. "Symphonia Balalaika Cacaphonia." "I was sitting in the wings knitting like Madame LaFarge and I met a real lady mouse. She's half Scottish." As far as I know there are only three people who understand the sentence: "Father Rabbit is boiling in the background." That is to say, "Kostya is angry." Albert Schweitzer enjoyed playing what he referred to as "yachts," i.e., "jazz." "Maurice wanted to buy the woods a few years ago. Hell, I wouldn't sell it even if I needed the money." "I'd rather see a good tree than a stump, and for the few boards you can get out of it, I'd rather buy it." At the conclusion of the film of Finnegans Wake, Trebbe remarked: "The way that film was done confirms my suspicions that Finnegans Wake is a happy book." That was September 14.

"I am built otherwise, I have sensitive nerves--beauty, glamour and light I must have. The world owes me what I require. I cannot live on a miserable post of organist like your master Bach! Is it such an unheard of demand when I ask the little bit of luxury that I enjoy be given me? I, I who hold a thousand enjoyments in store for the world!" Donald and I went to see John Baeder's show at Hundred Acres on West Broadway on the 26th. The extensive notes I took at that time will serve as the basis for an essay. I wonder if my point of view will be like that of Greuze? "The most interesting character in both movies is the man who is the apostrophe s. Ulysses both begins and ends with the letter s. Statley yes. Stately, plump Buck Mulligan yes I will yes. "You're about as 'fatale' as an after dinner mint." "I beg your pardon, I'm sure." I wonder if the Marcia Blaine School for Girls is in Edinburgh. It probably is. Why not. "You shall butter the scones Sandy. Be generous." Panis angelicus fit panis hominum. "If that's the case I must be soused most of the time." "Marney dear!" "The sun, forsooth, we are renewed." Sonnet 30

"When was the Depression?" "In 1929 it began. I, of course, wasn't born yet." "I can tell him my religion no can permit me to play Russian instruments." "Kutin is an old hen turkey. He's sadistic, of course." Kate pronounces the "a" in "sadistic" as a long a. "It would be a disgrace for the granddaughter of a Scottish sea captain not to know how to tie a square knot." Kate's favorite part of Lensky's aria is: "The world will forget me." All I could think of when she said that was: Ich bin der Welt abhanden gekommen. Mahler understood Rückert. New Year's Eve was the first night I have had entirely to myself in over a month. At midnight I gave Poet some 9-Lives Tuna, which he seemed to enjoy. He was also interested in the turkey legs that I was having. Can that really be a parade? "Are your fingers long enough to play/ Old keys that are but echoes:/ Is the silence strong enough/ To carry back the music to its source/ And back to you again/ As though to her?" Hart Crane's first name is Harold. Hart Crane is the first person whose dates I have looked up in Biographical Names in my new Collegiate Dictionary.

"Sumatra here." "I'm at the phone box at the corner in Cranesville. The snow is falling at a 45 degree angle." The three characters in Peter's novel are Marie, Tiger Cat, and Strawberry. Marie and Tiger Cat are honeymooning in Bermuda and Strawberry arrives for a visit. Jerry is wearing her hostess dress and I'm wearing my blue turtleneck tea (or is it tee, or T) shirt, and Kostya is sitting in the same spot on the couch as he did last year, and the year before. Kate is showing Jerry a dress. "Harriet had this dress on for only five minutes, and that was, let me see, I left Great Neck in 1958, sixteen years ago.. She was a seven." We all understand each other quite well. The only new face is Caesar's. Caesar is Peter's white mouse. Christmas begins when Kate and Kostya, Jerry, Peter and I (and Caesar) get together here. "It was observed that the Queen's protracted privacy not only cast a gloom over high society, not only deprived the populace of its pagentry, but also exercised a highly deleterious effect upon the dressmaking, millinery, and hosiery trades." Donald didn't get to see the two new spoons that I just bought.

"The Duchess had grown too fond of her Major-Domo." Lisi's Pittsfield Diner Pepsi is closed. The Steaks Chops Blue Sky Diner Sea Food seems to be open, or is it? What is vacuolator coffee? That song in Kismet entitled "Gesticulate" is derived melodically from Borodin's Symphony No. 1. Trebbe's mother has cancer. Agnus dei qui tollis peccata mundi, dona eis requiem. Agnus dei qui tollis peccata mundi, dona eis requiem. "The battle lasted four days. Those who survived each wore a red badge of courage. No more would they quail." Agnus dei qui tollis peccata mundi, dona eis requiem. When will Johnny come marching home again? The Civil War is closer to me than yesterday. "This vista is typically Pennsylvania, even though I think we're in New Jersey." And 'mid this tumult Kubla heard from far/ Ancestral voices prophesying war. "I don't want to belong to anyone anymore, and perhaps I'll understand what it means to live." "You are so beautiful, but I must go. Let me go alone." I prefer the way Roberta Peters sings Ave Maria to that of Niccolai Gedda. There's no business like show business. "I met a bull once." MLA.

"We have devised an entertainment for you in the style of the Russian ballet." "C'est un marché d'esclaves, des esclaves qui se vendent eux-mêmes." Virginia gave me a replica of a First Century A.D. Pakistani spoon to commemorate my successful defense. We all seem to be part of Virginia's retinue. "The Gare de Lyon is the most romantic station in Europe. From here one can go anywhere." "The Louvre, Henry. All of those naked women with parts missing. It's disgusting!" "Blow thy horn" by William Cornish, sung by St. George's Canzone. Some of the people who were demonstrating on West Forty-Fifth street this fall were singing that. WNCN now has an office in Carnegie Hall. I wonder whether Jess Brodnax is now in charge. Anna Russell refers to Erda as "the green faced torso." Fritz thoroughly disapproves of her interpretation of The Ring. Genie Wing has a business card now. When Carol DeMauro asked her what she did she replied that she was a "fine artist." Joey, Russell and Ann all can pick up a spoon by placing their thumbs in the bowls and their middle fingers at the end of the handles. I can not.

Donald has located the sauerkraut stone. I'm starved. Spare-ribs and scalloped/creamed potatoes. I hope someone is there to meet me when I get off the bus. "I can do a rather good imitation of Poet running. Watch." Stephen Daedalus remarks: "History is a nightmare from which I am trying to awake." "When all of the guests had been disposed of, the Duchess of Kent sat down to her whist." I have been presented for an inspection an imaginary garden with a real toad in it. The toad has emerald eyes. Kate on the Italian tenor who sings with Kutin's orchestra: "I can forgive his airs, his rudeness, his hysteria, but I can't forgive his mispronounciation of Russian." "It seems to me that I read that Mussorgsky was also tubercular." Kate has the most incredible memory--vast reserves of information. "And the psychic and physical comings and goings, shortcomings and assets, where do they end & where do they begin." "I believe you enjoy your little bit of guilt. I believe Eve must have enjoyed it when she went cowering out of paradise." Donald and Trebbe are having a conversation about the Garden of Eden. Mahler 5.

"Disraeli, who had suddenly veered towards a new imperialism, had thrown out the suggestion that the Queen of England ought to become the Empress of India... On the day of the Delhi Proclamation, the new Earl of Beaconsfield went to Windsor to dine with the new Empress of India." April and Laura enjoyed their Christmas treasures from Donald largely. Margaret Young called me from the airport on her way out of town at Christmas. That's a very special spot to be thought of at and from which to receive a phone call. Frederick and I agree that airports are extraordinary places. I've just had a vision of an artichoke. "I'm sure you must have things to do in the bathroom, Birdie dear." Writing this is giving me a feeling of great joy. After hearing Van Karajan conduct the Berlin Philharmonic on November 13, 1974, Trebbe remarked: "At one point I had to look around to make sure you and the rest of the audience were still there." Brahms needs no further justification ever. Symphonies No. 1 and No. 3 in Carnegie Hall. What could be better. "I'm not interested in sports, but I am interested in games." Sons and Lovers. Adam and Eve.

Dawson Martin and his aromatic tobacco. The smell of tobacco is even in these papers. I can't believe I'm putting myself through all this for one dollar a page. When will all these single-spaced quotations end. "Next morning, driving in his phaeton with the Duchess of Gloucester, George IV met the Duchess of Kent and her child Victoria in the Park at Windsor." Mom is most efficient at organizing the chaos attendant the preparation of a family dinner for thirteen. Mom and Dad seem to have perfected the art of non-verbal and non-physical jousting. Our ultimate salvation, I'm quite convinced, is in words. "You must learn to walk like Cybil Thorndike, a woman of noble mien." Miss Mosley works in the Royal Theater, which is owned by Sam the Lion. Beauty is truth and truth beauty. That is all you need to know for immortality. Sam the Lion is one of the few people in that dreary little Texas town who understands the Ode to a Nightingale. "Nobody wants to come to shows anymore." Art and life, it's the same old question, it's the same new question. Dante met and fell in love with Beatrice on the Ponte Vecchio. Wesleyan University.

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Joey's napkin-mouse was so amusing that all thirteen of us at the table were simultaneously laughing. Every time I look at Joey I think of Picasso's portrait of Gertrude Stein. I can not prevent myself from writing the following sentence: "The gum drop tree was a particularly thorny issue between Mom and Dad." "News arrived that the Duchess of Kent, sailing in the Solent, had insisted that whenever her yacht appeared it should be received by royal salutes from all men-of-war and all the forts. The King declared that these continual poppings must cease; the Premier and the First Lord of the Admiralty were consulted; and they wrote privately to the Duchess, begging her to waive her rights. The Duchess of Kent would not hear of it." "Oh Henry, you can't go back to those dreary dahlias." That sound is slowly driving me crazy. I am convinced, of course, that the entire wheel is going to fall off. "I get the impression that it is not metal on metal. What do you think?" There would be a good deal less anxiety associated with moving from place to place if one did so in a carriage drawn by a horse. Mr. Visconti.

"What you're doing is what God wants you to do." "I think it's part of the re-tread falling off." Marie of Roumania, Marie Alexandra Victoria, Princess of Great Britain and Ireland, was born on October 29, 1875, at her parents' country house, Eastwell Park in Kent. Her father was Queen Victoria's second son, Alfred, Duke of Edinburgh. Her mother, the former Grand Duchess Marie Alexandrovna, was the only daughter of Russia's Tsar-Liberator, Alexander II. The love theme from Tristan and Isolde is played at one point in the film of Finnegans Wake. A drunk German officer sings the Liebestod from Tristan in Visconti's The Damned. "Your great error is to consider life reality." Alfred asks van Aschenbach: "Do you know what lies at the bottom of the mainstream? --mediocrity." "I am dedicated to you in my prime. I do not intend to devote my prime to petrification. Little girls, little girls. I intend to put old heads on young shoulders. My pupils are the crème de la crème." Kate's mother appears in an illustrated edition of Kipling's The Rubaiyat of Omar Khayyam. Sons and Lovers. Adam and Eve. The Beautiful and Damned

"What are royal marriages for, if they do not enable sovereigns, in spite of the hindrances of constitutions, to control foreign politics." The balloon man is coming to town. Kostya's watercolor is great. 1863 in the Spring. Young oak trees. Crushed. Broken and destroyed by greed. Run. Run. Save yourself. You are not the greedy ones. "Take good care of yourself in this here fightin' business. Here's your Bible. There's wisdom in it with little or no searching... Well then, be a good boy." Whose values are you trying to re-affirm. Yours or theirs? "Mother, look. I've done your daffodils." "One day I went down to take tea in the winter garden." "The Duke and Duchess of Clarence now succeeded to the throne as King William IV and Queen Adelaide. The new King was 65 years of age, excitable and eccentric... He opened a public passage from Waterloo Place into the Park and sent away all George IV's French cooks. He loved to ramble about the streets alone... issued informal invitations, and offered 'lifts' to his friends in the royal equipages." "Venice once meant a great deal to me." After all, it is 1932.

S. R. Powell
January 2, 1975
249 West 76th Street

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Deuxième lettre de mon conservatoire

March 3, 1975

S. Robert Powell

3/3/1975

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Fry two, over; stack three, two blue, one with bacon; whole wheat down: Thoughts on diners, mimesis, and synecdoche occasioned by John Baeder's show at Hundred Acres Gallery, 456 West Broadway, 12/7/74--12/28/74.

A. Judging the book by its cover--the individual and not the type:

The Yankee Clipper is unabashedly obsequious. It will serve the customer just about anything, anytime, anywhere--orders "sur place," orders to go. [Open 24 hrs/ Breakfast/ Luncheon Dinner/ Steaks Chops/ Sea Food/ Fountain Service/ Orders to go] In addition to gratifying the customer's esculent needs, the Yankee Clipper caters to his visual and/or cerebral needs by providing a mechanical newspaper vendor which, like the diner itself, satiates maximally, irrespective of time of day or season. Lisi's Pittsfield Diner, on the other hand, succinctly, although apologetically, proclaims: "Sorry, we're closed." Yet, when it is open it offers a "dining room," which, it goes without saying, strikes one as infinitely more orphic than the "booth service" at the Pullman Diner. Then, again, the Silver Top Diner has "infra-red broiling," it is "air-conditioned" and it serves "vacuolator coffee" (vacuolation--the development or formation of air vesicles in a fluid) -- Is it possible that the Silver Top Diner serves carbonated coffee? Whatever the case, all of the above diners make Scott's Bridge Diner seem almost ascetic and alarmingly prosaic when it laconically announces: "Pepsi." But then, so does Lisi's Pittsfield Diner, but it has a dining room. Similarly, the "Steaks Chops Seafood" of the Blue Sky Diner appears meager and unadorned when seen in conjunction with the same notice at the Yankee Clipper.

All of these clearly articulated individual differences among the diners represented in John Baeder's show, in addition to many others, are highly important from two points of view: 1) from the point of view of the owners of the diners; 2) from the point of view of the realist painter. From the point of view of the owner, these individual differences are intended to be seen as lures/catalysts which cause the motorist or pedestrian to stop and have something to eat, whether he is hungry or not. Diners announce their individuality as if the Underground Gourmet were in the neighborhood. From the point of view of the realist painter, these placarded distinctions, as well as countless other structural, compositional, and material differences, are the raison d'être of the creative act--more about that in Part C of these remarks. Notwithstanding the attractiveness of any or all of the management-announced individual differences, it is not because of them that the hungry motorist/pedestrian, in most instances, stops at a given diner at a given time. It is not atypicality which is the decisive factor, but rather sameness (perhaps in conjunction with propinquity).

B. Judging the book by its cover--the type and not the individual:

The American diner, like the French café, is ubiquitous, predictable, and agressively middle class. It is for those reasons that one enters a given diner at a given time and not because of any secondary or tertiary embellishments, such as "booth service," "vacuolator coffee," or "pepsi." (Is the sign "Clean Rest Rooms" a primary, secondary, or tertiary embellishment? Since all diners invariably have rest rooms, it seems to be a primary characteristic, the sign itself, therefore, is redundant. In that statement, the word "clean" fulfills the same function as the word "vacuolator"--both are secondary embellishments to the concepts "rest room" and "coffee," respectively. Does the customer really expect the rest rooms (enter Euphues) to be clean or the coffee (Turk kahve)

to be better because it is vacuolated? Probably not. "Clean French Provincial Rest Rooms" and "Imported Vacuolator Coffee"--in such a situation "French Provincial" and "Imported" are, it would follow, tertiary embellishments). The highly stereotyped architectural configuration of the diner, like that of the church, for example, communicates on the primary level. Both elicit highly particularized conditioned responses: the shape of the former means "place to eat," the shape of the latter means "place to worship." Individual architectural and design differences are relatively unimportant. Is this "place of worship" made of stone, wood, brick? Is this "place to eat" using infra-red broilers? Are the ventilators on this diner shaped like helmuts (The Silver Top Diner), or are they of the spinning variety (The Pullman Diner)? Does this diner have six, eight, or ten windows? It is the shape of the diner which is important. The hungry motorist/pedestrian sees the type and not the individual. The name of the diner itself is not important, although most diners declare their names clearly, wanting to be seen both as individuals and as types. Scott's Bridge Diner is most interesting in this respect. Unlike the other diners painted by John Baeder, it identifies itself primarily as an architectural entity, and secondarily as an architectural entity which is located near a bridge which has been named after someone by the name of Scott. Day or night, one cannot help but read one of the four and one half signs--all of which are, to a large extent, superfluous. The signs are redundant in much the same way that a sign bearing the word "tree" would be redundant when hung on a tree. The non-indigenous and hungry motorist/pedestrian does not need to know who owns a given diner (Lisi's Pittsfield Diner), nor does he care. Granted, it may be helpful and/or interesting to know that one is in Pittsfield, or that a given bridge (hopefully near the diner) is named after someone named Scott. The non-indigenous and

hungry motorist does not inquire of the person who fills his gas tank at 2 A.M. in small town America: "Can you tell me where the nearest four star restaurant is?" or "Where is the nearest diner with infra-red broiling?" but, rather, "Where's the nearest diner?" The owners of Scott's Bridge Diner have, then, spent their advertising money wisely (congratulations). Not only is it a question of largely stereotyped exterior characteristics, but interior as well. The menus, the food, the clientele, the employees, and the rest rooms are--allowing, of course, for inconsequential differences--identical. The middle classes, it must be recalled, are frightened by significant deviations from the mean. A cheeseburger special is a cheeseburger special. The urinals always have deodorizing disks in them which look like white hockey pucks. There is a Rosy in virtually every diner in America, and every one of them is probably jealous of the one who appears on television with her Bounty towels. (The customarily announced "Steaks Chops Sea Food" is interesting on this account. It appears to be one of those public statements, like "Caution: the surgeon general has determined that cigarette smoking is dangerous to your health," which one often accidentally reads--or is forced to read--but which contains no message, the issue being, of course, "food" or "cigarette," and not "kind of food" or "effect on health.") It is this quality of sameness--architectural, anthropological, linguistic--which, as I shall explain below, eventually causes the demise of the diner as an economically viable institution in America.

C. Mimesis and Synecdoche:

The psychic presupposition of much contemporary American art, like that of much art in the West from the Italian Renaissance to the final decades of the nineteenth century, is the "urge to empathy," a psychic urge which results, in most cases, in what is variously referred to as mimetic or realist or representational art. This, of course, does not mean that the realist art of the

late nineteenth century in France, for example, and that of the third quarter of the twentieth century in America are identical. Particular and significant differences between the representational art created in both of these periods are, to be sure, scrutable. Similarities, however, do exist.

The mimetic art of both of these historical periods pursues a program of realism. Finite objects such as they are perceived by the senses (primarily optical experience) are represented analytically in conjunction with a clearly articulated temporal structure. Each of Monet's "Haystacks," for example, is analytically represented in a moment of time. For Monet and for many of his contemporaries, the temporal structure of prosaic empirical reality is seen as an entirely positive phenomenon. All objects and people are in time and are, it goes without saying, consumed or destroyed by time. They are, then, different at every moment of their existence. From the point of view of the painter this means that the same object can be painted repeatedly and it will always appear different--the poplars, the haystacks, the water lillies, the Rouen Cathedral. Far from regretting that temporal movement, Monet luxuriates therein. The realist painter of the third quarter of the twentieth century, similarly, analytically represents finite objects such as they are perceived by the senses, in conjunction with a clearly stated temporal structure. Unlike the realists of the nineteenth century, however, those of the twentieth regret the passage of time. Nineteenth-century mimesis is, in many respects, synonymous with "celebration"; twentieth-century mimesis is synonymous with "lament." In this respect, twentieth-century realist art is similar to early nineteenth-century Romantic art. There are concertos written both <u>for</u> and <u>against</u> the piano. Is nineteenth-century realism <u>for</u> the passage of time? Is twentieth-century realism <u>against</u> the passage of time? Such may be the case. In reviewing John Baeder's show in the <u>Soho News</u>, John Gruen remarks:

"Done in the Photo Realist syle, they (the diners) emerge like pristine havens of comfort. But they are dead and deadly." What, specifically, does Gruen mean by that? Does he mean that because they are painted in the photorealist style they emerge like pristine havens of comfort? Does he mean that even though the diners are painted in the photorealist style, a style which makes them look like pristine havens of comfort, they are dead and deadly? The lack of clarity in Gruen's remarks, notwithstanding, he underlines an important quality which is characteristic of much representational art in the twentieth century--the elegiac. Why does the mimetic art of the third quarter of this century lack the *élan vital* of nineteenth-century mimetic art? The answer, it seems, is that the finite world analytically represented by the reality-affirming artists of this century is portrayed from an absolute point of view, whereas that same world is portrayed from a relative point of view by the representational painters of the nineteenth century. The Rouen Cathedral, as portrayed by Monet, is in time. The *Blue Sky Diner*, as portrayed by Baeder, is not in time. Monet's subjects are immersed in empirical time; Baeder's are suspended in a kind of eternal time, a time world not unlike that of much medieval art. It is for that reason, perhaps, that Gruen has ill-advisedly dredged up (perhaps he created them himself) stillborn and wholly vapid figurative expressions such as the following in order to characterize Baeder's works: "... painting them (the diners) *as though they were shrines of beauty*. They sparkle, and look *like stunning dashes in a meaningless sentence*. ... *like pristine havens of comfort*... They are *deserted shrines*--monuments to vacuity and boredom." (underlining is mine). As a speaker of English I am embarrassed by Gruen's elephantine use of figurative language. What, may I ask, does a shrine of beauty--deserted, if you please--look like? Where may I observe a stunning dash? a pristine haven of comfort? Gruen's remarks are revelatory of only

one thing--his imperfect understanding of mimetic art. For Gruen, the creation of representational art (perhaps all art) appears to be synonymous with the wholly offensive and condescending phrase, "reverential treatment." The creation of art is not a beautification process. Diners are, in all probability, as Gruen states, "the lowest architectural denominator in the arid wasteland of neon-lit, small town, small time America." They need not, however, be presented as anything other than themselves in order to be a sufficient basis for art. The diners painted by John Baeder are not presented as "shrines of beauty," "stunning dashes," "pristine havens of comfort," or as "monuments of vacuity and boredom." They are presented as ends in themselves--entirely sufficient bases for the creation of art. Lisi's Pittsfield Diner is presented as Lisi's Pittsfield Diner. The Yankee Clipper is the Yankee Clipper. [The names and shapes of diners are derived, apparently, not only from railroads--the Pullman Diner--but also from airplanes--the original "Yankee Clipper," I recently learned, was a Pan Am plane which, on May 20, 1939, took off from Port Washington, New York for Europe and thereby began the first regular passenger service across the Atlantic]. Gruen's inept gavotte with figurative language clearly implies that neon-lit small town America is an insufficient basis for the creation of art. Mimetic art, whether that of the nineteenth century or that of the twentieth, is founded primarily on optical experience or knowledge. The objects presented are what they appear to be. Gruen implies that some subjects are more appropriate for art than others. A "pristine haven of comfort," for example, could be painted "as is," and be a valid work of art. A diner, on the other hand, must be transformed with "reverence" in order to become a sufficient basis for art. Gruen, then, I expect, would favor an academy as a guardian of taste. That same academy might issue annual prizes. Je vous en prie.

Prosaic empirical reality, as everyone now agrees, is a sufficient content for art. When that content is assigned an appropriate aesthetic form, a work of art is created. This does not mean, of course, that the boundaries between art and life are automatically dissolved. The diners painted by John Baeder, for example, remain "imitations." They do not collapse into "illusions," at least not for the intelligent spectator. [While attending a water color show in a gallery near Hundred Acres Gallery--several of Baeder's water colors were exhibited there--I observed a housefly mistake an imitation for an illusion. After hovering about several paintings he descended, with what appeared to be great resolve, on Janet Fish's Tomatoes, a pastel on paper]. Certain contemporary artists are, like the ancients, obsessed with the possibility of illusion, thinking him the great artist whose painted grapes are pecked at by duped birds. Such, it seems, is the antithesis of an aesthetic success. What specifically marks the pleasure in mimetic art is that what we are witnessing is non-real, that what we are seeing is a representation of reality and not reality. An internalization of the conventions of theater, for example, makes it virtually impossible for the rational adult to believe that what is happening on stage is happening really, however realistic the enactment. We do not believe that that man (Tristan) dies, that that piece of marble is a woman (Aphrodite), that that painting is where I had lunch (Scott's Bridge Diner), that that painting is what I had for lunch (the tomato). Yet, children and the inartistic invariably offer unsolicited advice to the about-to-be-murdered heroine. One hears weeping in theaters. The uneducated literally attack works of art (On May 21, 1972, Laszlo Toth, a Hungarian born emigré to Australia, battered with a hammer Michelangelo's Pietà). All of the preceding beings--human and otherwise--have not or can not internalize the "formal" conventions of art. They are unaware of the fact that

the content of art is, by definition, inseparable from an aesthetic form. For that reason they under-distance the art object and include it within the sphere of their personal needs, desires, fears, and aspirations. Because of the conceptual forms of art, reality is placed at an aesthetic or psychical distance. Only from that distance can aesthetic appreciation take place. The hungry peasant, for example, cannot be expected to appreciate a film about Louis XIV's rise to power, no more than the average Occidental can appreciate Chinese landscape painting. If the psychical distance is too small (the peasant) the spectator becomes emotionally involved and aesthetic appreciation cannot take place. If the psychical distance is too great (the Occidental) the spectator is indifferent and aesthetic appreciation cannot take place. There must be, then, an utmost decrease of distance without its disappearance. The child who crys out advice to Desdemona is under-distanced; the spectator who falls asleep during the Liebestod is over-distanced. Aesthetic distance often implies an actual physical distance. One cannot appreciate a thirteenth-century enamel, for example, from a distance of one hundred yards, no more than one can appreciate aesthetically the facade of a gothic cathedral from a distance of three feet.

The question of aesthetic distance is particularly important in any discussion of mimetic art, for there is a strong tendency, particularly among the partially educated, to under-distance representational art--that same group, it should be noted, generally over-distances non-representational art. The partially educated, in other words, cannot separate themselves--their personal needs, desires, fears, and aspirations--from the art object. They insist on wallowing in content and take great delight only in illusion. They insist that art and life are indistinguishable and judge the former by the amorphous criteria of the latter. They are unaware of the fact that art, by definition, must have cognitive boundaries,

that it must have an aesthetic form. Life, on the other hand, need not have, but can be assigned, an aesthetic form, as Whistler and Wilde have demonstrated.

The cognitive boundaries of the representations of reality created by John Baeder are, as we stated above, clearly articulated--imitation does not collapse into illusion. That being the case, Baeder, like the trompe l'oeil painters of the nineteenth century, benignly renounces the unassimilated signature convention--a convention which in itself helps to establish the cognitive boundaries of the art object--and, to a certain extent, integrates his signature within the representation of reality itself. (Scott's Bridge Diner: J. Baeder, on the blue garbage barrel; Blue Sky Diner: Baeder, on the garbage box on the sidewalk in front of the diner; Lisi's Pittsfield Diner: Baeder, in the window; Yankee Clipper Diner: Baeder, on the sign on top of the building on the right; Pullman Diner: Baeder, on the inside of the first window on the right). The signature on the Pullman Diner, inasmuch as it appears on the inside of the window of the diner, raises the question of methexis and modern art. Is one a spectator of or a participant in the reality represented? Does art imitate life? Does life imitate art? The question of mimesis, not methexis, however, is our central concern here. Why does John Baeder consistently use the assimilated signature convention of trompe l'oeil painting? The spectator is not, I think, being asked to confuse art and reality. Rather, Baeder, like those representational painters who strive for what has been called the photorealist finish, perhaps views the unassimilated signature as a violation of perceptual (visual) knowledge. Whatever the case, we are reminded of Wordsworth's writing his verses on slabs of slate in the wilderness and leaving them there to blend with the natural scene. Yet, as we all know, before abandoning his verses to nature--from whence they came--he took down a copy for his publisher. Similarly, one thinks of

Hitchcock and Renoir who can not resist the temptation to literally include themselves--the former, invariably, the latter, on occasion--in their films. In each case it is not a question of "to sign or not to sign," but rather of "how" to sign. For Baeder, and perhaps for Hitchcock and Renoir, the question of how to sign assumes great importance because their media (painting and the cinema) are primarily visual, and the unassimilated signature in that context, it can be argued, does shock.

The optical information reported by Baeder and into which his signature is integrated, unlike that information reported by the representational painters of the nineteenth century, does not appear to have been derived from the artist's having held up the well sung "mirror" to reality. Rather, one has the impression that John Baeder has used a magnifying glass. If that is in fact the case--or the effect achieved--the important question to ask is, why? The answer, it seems, is that the mimetic impulse is here directed at memorializing the individual qualities and characteristics of an institution which, if not already dead, is rapidly dying. Individual details are therefore recorded with a precision which, at times, transcends the visual capabilities of the naked eye. (It is in part for that reason that the diners painted by John Baeder seem to exist in eternal or absolute time.) The inherent danger, of course, involved in transcending the perceptual capabilities of the naked eye is that one can begin to rely on conceptual or theoretical knowledge, painting not only what one sees but also what one knows to be there. (The question of the importance of conceptual knowledge in representational art, although germane, requires a separate inquiry.) The details catalogued by Baeder--structural, compositional and material--amply demonstrate that all diners are not, it goes without saying, identical, even though they may appear that way to the average (and hungry) motorist/pedestrian. The chain eateries--McDonald's, Burger King, Howard

Johnson's, and the like--have, in fact, capitalized on the fact that the average citizen is unable, perhaps only unwilling, to perceive individual differences. Sameness, in other words, sells. These franchised eateries will not allow the individual and the particular to exist. Ho-Jo cola, Whalers, Whoppers, golden arches, Big Macs--coast to coast. One immediately thinks of Warhol's soup cans. (In the beginning was the word, and the word was made flesh.) The mimetic artists of the third quarter of this century, in the face of what appears to be a national hysteria of homogenization, reaffirm the importance of the individual, the particular, and the local. As such they are reacting against the abstractionists' rejection of representation, as well as against the distortions of expressionism. This reaffirmation of the individual and the particular is, at the same time, a romantic reassertion of the self, the self seen as macrocosme, as a whole and not as a part, as an individual and not as a type. Given that stance, excessive emphasis can easily be placed on the content of art, just as undue importance can be attributed to form in historical periods in which the importance of the individual is de-emphasized--the seventeenth century in France, for example. If the content of art becomes too ascendant, art can easily become propaganda--imitations collapse and become illusions. This is not the case, I think, with the paintings of John Baeder. (Is it the case with the truck and tractor paintings of John Torlakson, John Salt and Ralph Goings? Their paintings, it goes without saying, should be the subject of a separate inquiry.)

The question of synecdoche, mimetic art, and diners remains. (Synecdoche: a figure of speech by which a part is put for the whole--as fifty sail for fifty ships; the whole for a part--as the smiling year for spring; the species for the genus--as cutthroat for assassin; the genus for the species--as a creature for a man; or the name of the material for the thing made--as boards for stage.)

Inasmuch as the shape of the diner communicates on the primary level, as we suggested earlier, it represents a kind of architectural synecdoche. The shape of the diner tells us that it is a "place to eat" (50 sail for 50 ships). "Pepsi" and "Steaks Chops Sea Food" by the same token are linguistic synecdoches when interpreted other than literally. On seeing those two signs (above Scott's Bridge Diner and the Blue Sky Diner, respectively) one, of course, can interpret them literally and envision pepsi, steaks, chops, and sea food. One can also--and perhaps more often than not does--envision something completely different: beef wellington, turnips, and tea, for example. In this last interpretation, in which the part stands for the whole, they constitute linguistic synecdoches. Similarly, when one says that "all diners are alike," he is putting the genus for the species. When one paints ten different diners, he is painting ten different species of the same genus. A remarkable example of putting the part for the whole is a patented trademark of McDonald's--the golden arches. Not only do those arches mean "place to eat," they mean specific items of food and drink: quarter pounder with cheese, filet of fish, french fries, strawberry milk shakes. Mimetic art in general--whether the objects represented be diners, cathedrals, or artichokes--it can be argued, is visual synecdoche. This is true in that it specifically refers to a highly particularized sociological, political, and economic milieu. Not only does it refer to that milieu, it is inseparable therefrom. To what (or to whom) then, do John Baeder's diners refer? They refer to small town, small time, post World War II, on-the-move America. Baeder, happily, has excluded all explicit anthropological references. To do so would perhaps add a grotesque and/or biographical dimension. This is true in that human beings in such a context would have to be reduced to the level of stereotype, such as used to be found in

health books, or would have to be represented as clearly recognizable individuals, such as one might encounter in any family photograph album.

Much, to be sure, remains to be said of the American diner. These remarks are intended as an introduction. At present the American diner is in a state of decrepitude. "In some unused, lagoon, some nameless bay,/ On sluggish, lonesome waters, anchor'd near the shore,/ An old, dismasted, gray and batter'd ship, disabled, done,/ After free voyages to all the seas of earth, haul'd up at last and hawser'd tight,/ Lies rusting, mouldering" (Whitman). For better or for worse, the demise of the diner, if not already a reality, is imminent. If from that, however, a new and valid art has been developed, we cannot be sad, for we have once again re-discovered our eyes. For that we are in John Baeder's debt.

It is now generally agreed that the road is one of the primary institutions of organized society and that the relationship between the road and history is highly reflexive. Speaking in the second decade of this century--the beginning of one of the great road building periods of all time--H. Belloc cogently remarked:

> Not only is the road one of the great human institutions because it is fundamental to social existence, but also because its varied effect appears in every department of the State. It is the road which determines the sites of many cities and the growth and nourishment of all. It is the road which controls the development of strategics and fixes the sites of battles. It is the road which is the channel of all trade and, what is more important, of all ideas. In its most humble function it is a necessary guide without which organized society would be impossible; thus, and with the other characters I have mentioned, the road moves and controls all history. (From the "Introduction," The Road, 1924)

It is our contention that the American road--perhaps the greatest road the human race has ever built--as well as the forms and structures off the American road, are unique. Consider, for example, the following facts:

1) Most of the roads in America were built before the cities and towns which are now connected by them existed. Before there were specific places to go in America, in other words, there were roads to take you there. European roads were built, for the most part, to connect extant population centers. The

roads in America were built in order to fulfill what we believed to be our Manifest Destiny "to overspread and possess the whole continent which had been alloted to us by Providence."

2) The American road is an extraordinarily intricate system which not only permeates the entire nation but also provides multiple and essentially equal alternative routes between most places. In going from Denver to Chicago or from Philadelphia to Washington, for example, there is not just one road, there are many. To fully appreciate the alternatives built into the American road one need only consider the lack of choice involved in driving, say, from Bordeaux to Paris, or from Salzburg to Geneva. In each of these instances there is basically only one road.

3) The American roadside is a vast and comprehensive marketplace--diners, restaurants, truck stops, fast food chains, cabins, service stations, motels, snack bars--which is more pervasive and, undoubtedly, more lucrative than any other similar market in the world.

4) The American road and the automobile are an integral part of the life experience of the majority of Americans. Learning how to drive, getting a driver's licence, and buying a car of one's own are, for many, important events in the growing up process. The automobile in a suburban life-situation is virtually a necessity.

Notwithstanding these facts, the American road and the forms and structures directly and indirectly associated with it are unseen by the majority of Americans. It is, in all probability, because of the great importance of the road in our individual and national consciousness--particularly its explicitly utilitarian function--that most people regard the road and roadside America solely as means to an end and not as potential ends in themselves. The American landscape is lost to their perception; it is everywhere but they are conditioned not to see it. That is not, however, universally the case. Slowly we are re-discovering and celebrating the American landscape as an end in itself. We are once again willing to acknowledge that the familiar, the prosaic and the commonplace are worthy of our attention. Witness, for example, the following books:

1. David Plowden. Hand of Man on America, 1971
2. Eric Arthur and Dudley Witney. Barn: A Vanishing Landmark in North America, 1972
3. Margot Gayle and Edmund Gillon, Jr. Cast Iron Architecture in New York City, 1974
4. David Plowden. Commonplace, 1974
5. David Plowden. Bridges: The Spans of North America, 1974
6. Robert Sommer. Street Art, 1975

What we propose to demonstrate in this book is that the American road and the forms and structures which are directly and indirectly associated with it are important sociological, economic, cultural and historical documents which represent an important component of the visual legacy of America. We will, at the same time, demonstrate that those forms and structures (gas stations, diners, motels, cabins, paint and body shops, ice cream stands, truck stops, gas pumps, etc.) represent human artifacts which, under appropriate conditions, can function in human experience as aesthetic objects--as autonomous aesthetic phenomena.

Some of the questions which we will ask ourselves (the answers to which will be reflected in this book) are as follows:

1) What specifically are the forms and structures directly and indirectly associated with the American road?

2) To what degree are those forms and buildings structurally homogeneous? To what extent do they reveal and/or allow for individual differences?

3) What beliefs, attitudes and practices do those forms represent?

4) Is roadside America noticeably different in different regions of America?

5) Are there seasonal variations in roadside America? Is it significantly affected by the passage of time?

6) How is roadside America different from generation to generation?

In answering those questions--and many others--we will not only learn how, but also why, the American road and the forms and structures associated with it are unique. We will, at the same time, learn about ourselves and about America.

Notwithstanding these facts, the American road and the forms and structures directly and indirectly associated with it are unseen by the majority of Americans. It is, in all probability, because of the great importance of the road in our individual and national consciousness--particularly its explicitly utilitarian function--that most people regard the road and roadside America solely as means to an end and not as potential ends in themselves. The American landscape is lost to their perception; it is everywhere but they are conditioned not to see it. That is not, however, universally the case. Slowly we are re-discovering and celebrating the American landscape as an end in itself. We are once again willing to acknowledge that the familiar, the prosaic and the commonplace are worthy of our attention.

What we propose to demonstrate in this book is that the American road and the forms and structures which are directly and indirectly associated with it are important sociological, economic, cultural and historical documents which represent an important component of the visual legacy of America. We will, at the same time, demonstrate that those forms and structures (gas stations, diners, motels, cabins, paint and body shops, ice cream stands, truck stops, gas pumps, etc.) represent human artifacts which, under appropriate conditions, can function in human experience as aesthetic objects--as autonomous aesthetic phenomena.

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SRP

Each of the following has, at one time or another, saved my life:

1. "The Waltz of the Flowers"
2. Johannes Brahms
3. Tosca
4. Tristan und Isolde
5. Henry James
6. Gustav Mahler
7. Francis Poulenc
8. the Staten Island Ferry
9. Der Ring des Nibelungen
10. Igor Stravinsky
11. banties, pigeons, and peacocks
12. Swan Lake
13. The Renaissance and Cubist Conceptions of Space and Art in the Nineteenth-Century French Novel . . .
14. Sergei Rachmaninoff
15. Sergei Prokofiev
16. rice
17. Gustave Flaubert
18. Claude Monet
19. The Countess
20. Eric Satie
21. Margot Channing
22. American coin silver
23. Marie Dressler
24. The Sea Gull
25. Queen Victoria
26. "When Johnny Comes Marching Home Again"
27. Oscar Wilde
28. Mando Cane
29. Death in Venice (Visconti)

March 12, 1975
249 West 76th Street

399

This is an original autograph

BIRGIT NILSSON

DRAMATIC SOPRANO

Birgit Nilsson

Robert Bernstein presents THE ISLAND CONCERT HALL, INC. in cooperation with Nassau County Office of Cultural development

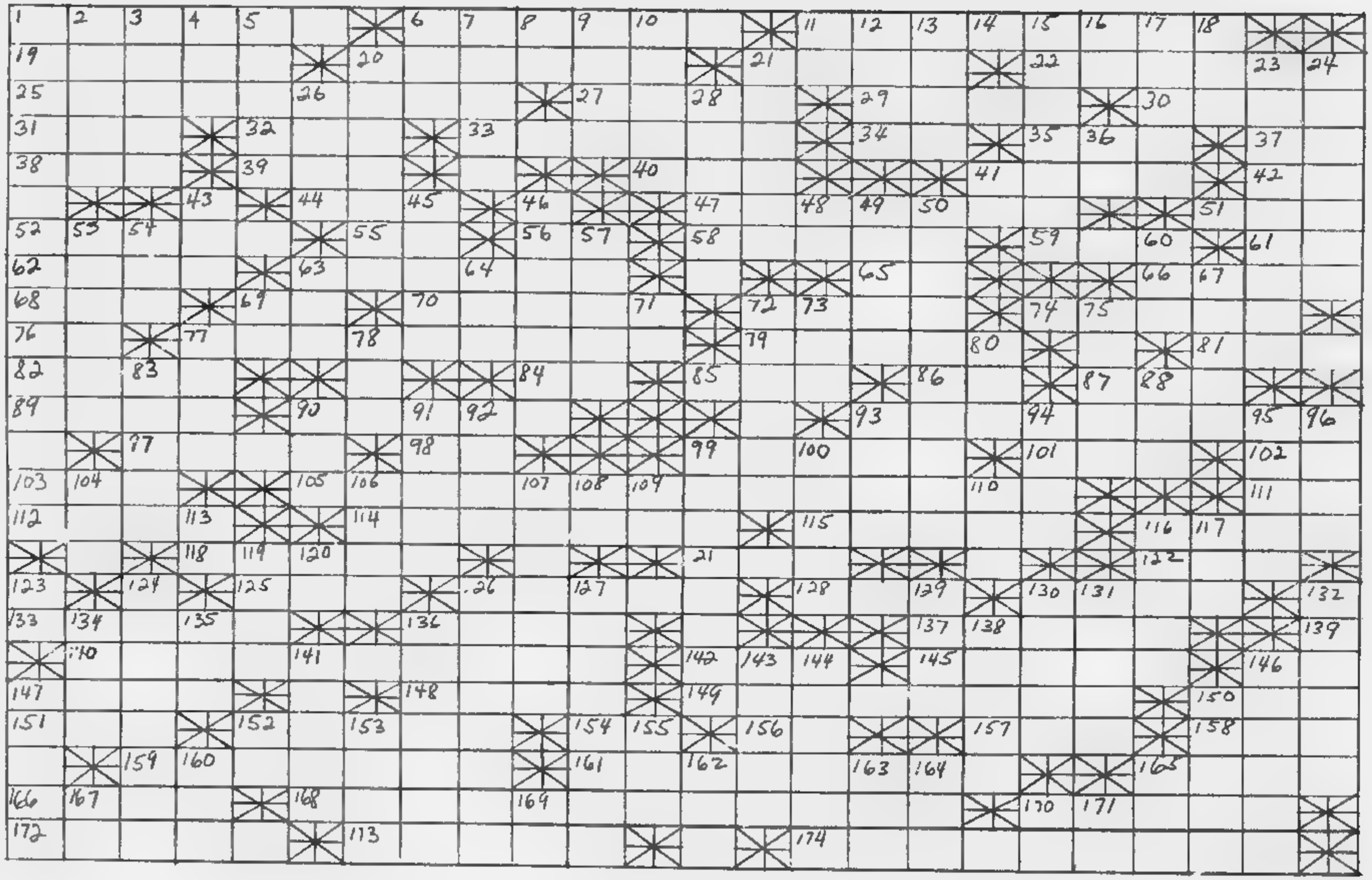
C. W. POST CENTER AUDITORIUM — Northern Boulevard, Brookville, L. I.

SATURDAY NIGHT, MARCH 22, 1975 at 8:40 P.M.

(Under the patronage of Abraham & Straus — Columbia Records — C. W. Post Center of L.I.U — Fortunoff's — Harman-Kardon, Inc. — Long Island Lighting Company — National Bank of North America — Northville Industries — Jerry Spiegel Foundation — Herbert E. Stern Family Foundation — Takashimays, Inc.)

Admission: $10.00. For tickets & information, write: Island Concert Hall, Inc., Box 372, Roslyn Heights, N. Y. 11577. Phone: (516) MA 1-4444.

Twenty-four by Twenty-four: A Self Portrait



March 25, 1975
The Homestead
S. Robert Powell

ACROSS

1. "grandmother" in Middle English
6. former name for King's County, Ireland
11. Balzacian duchess
19. an open eskimo boat made of a wooden frame, covered with hide and usually propelled with broad paddles. In Greenland it is worked exclusively by women.
20. an image of a Semitic household god
21. a nomadic pastoral people living between the Nile and the Red Sea
22. an expression of approval
25. a meadow, South England, in Surrey on the South bank of the Thames in Egham urban district
27. the ninth letter of the Greek alphabet
29. "help" in French
30. "evils" in French
31. a plural definite article in Italian
32. "garlic" in French
33. variant of a word meaning "to imbue with a soul"
34. "forty" in Rome
35. "Rabbi" as used in a title
37. the negative logarithim of the effective hydrogen ion concentration or hydrogen ion activity in gram equivalents per liter used in expressing both acidity and alkalinity on a scale whose values run from 0 to 14.
38. a female lobster
39. article of apparel
40. in the capacity or character of
41. a shield or breastplate emblematic of majesty that was originally associated chiefly with Zeus but later mainly with Athena.
42. past participle of "avoir"
44. "moved" in French
47. fairy tale cat
51. the part of an anchor from the crown to the fluke
52. a wanderer
55. an indefinite pronoun in French
56. abbreviation for the element whose atomic number is 85

58. perfume lady
59. the Greek goddess of the dawn; also, Prince Albert's favorite greyhound
61. a French reflexive pronoun
62. a function word used to introduce a subordinate clause that is anticipated by the expletive <u>it</u> occurring as the subject of the verb
63. "in the event" (two words)
65. an English indefinite article
66. holes in one
68. a female cassowary; also, a fussy middle-aged woman
69. the second note of Guido's hexacords
70. a prefix meaning "beyond"
72. an odorus viscous liquid (pl.)
74. defeated by a small margin
76. used in French before feminine names of large islands such as Sardinia & Iceland
77. woman's name
79. in accordance with one's wishes
81. "nave" in French
82. transfer RNA (abbreviation)
84. an academic degree
85. a government bureau
86. abbreviation of an element whose atomic number is 11 and whose atomic weight is 22.9898.
87. healthy
89. the 16th letter of the Hebrew alphabet
90. "fish" in Italian
93. decoration by cutting away parts of a surface layer (as of plastic or clay) to expose a different colored ground
97. Arcturis is one
98. demonstrative pronoun, or adverb, or interjection in French
99. "her dowry" in French
101. last name of American humorist, 1850-1896
102. a kind of modern art

103. river in NE Scotland flowing E into North Sea
105. 19th in order of succession to the crown of England
111. abbreviation of the element whose atomic number is 29 and whose atomic weight is 63.546
112. "breast" in French
114. the center point of the lower half of an armorial escuthcheon
115. vex
116. African antelopes with heads like oxen, short manes, long tails, and horns in both sexes that curve downward and outward
118. a thalloid shoot resembling a leaf
121. a colonial hymenopterous insect
122. a nephew of Abraham
125. increase or lengthen (archaic)
126. "merry" in French
128. Latin demonstrative adjective
130. a Dutch or Afrikaner woman
133. purchasable
136. a tailless leaping amphibian
137. a woodwind having a usual range from B flat below middle C upward for 3½ octaves (pl.)
139. English subject pronoun
140. scold
142. "before"--conjunction
145. monks
146. initials of Vichy premier, 1940-1944
147. a faction
148. garden
149. a wide-sleeved overgarment with slit sides worn by a deacon or prelate; also, a similar robe worn by the British soverign at his coronation
150. a border
151. to move apart with a lever
152. a legendary Phrygian king
154. a function word meaning "before"
156. past participle of "naître"
157. an international company
158. an American "artist"
159. mode of personal behavior

161. a large burrowing nocturnal African mammal that has an extensile tongue, powerful claws, large ears, and heavy tail and feeds on ants and termites
165. a dandy
166. child's plaything
168. "and the Trojans" in French
170. reside
172. ripened ovules of plants
173. "herb" in Spanish
174. an antidepressant drug $C_{16}H_{18}N_4O_2$ that is an inhibitor of monoamine oxidase

DOWN

1. Edward I died there on July 7, 1307
2. "emulator" in French
3. the feebly-staining portion of the reticulum of the nucelus of a resting cell in which chromatin granules appear to be embedded
4. a son of Jacob and the traditional eponymous ancestor of one of the tribes of Israel
5. city and port of W. Burma (pop. 86,451), chief town of Arakan coast
6. a dictionary
7. a Wagnerian goddess
8. the name originally given by Guido to the 4th note in his hexacords
9. a sacred bull worshiped by the ancient Egyptians
10. title of a painting by Duchamps
11. a French definite article
12. A Greek hero in the Trojan war who kills himself because the armor of Achilles is awarded to Odysseus.
13. 1/16 of a yard (in England)
14. a consonant which, for Nabokov, is brown and has a rich rubbery tone

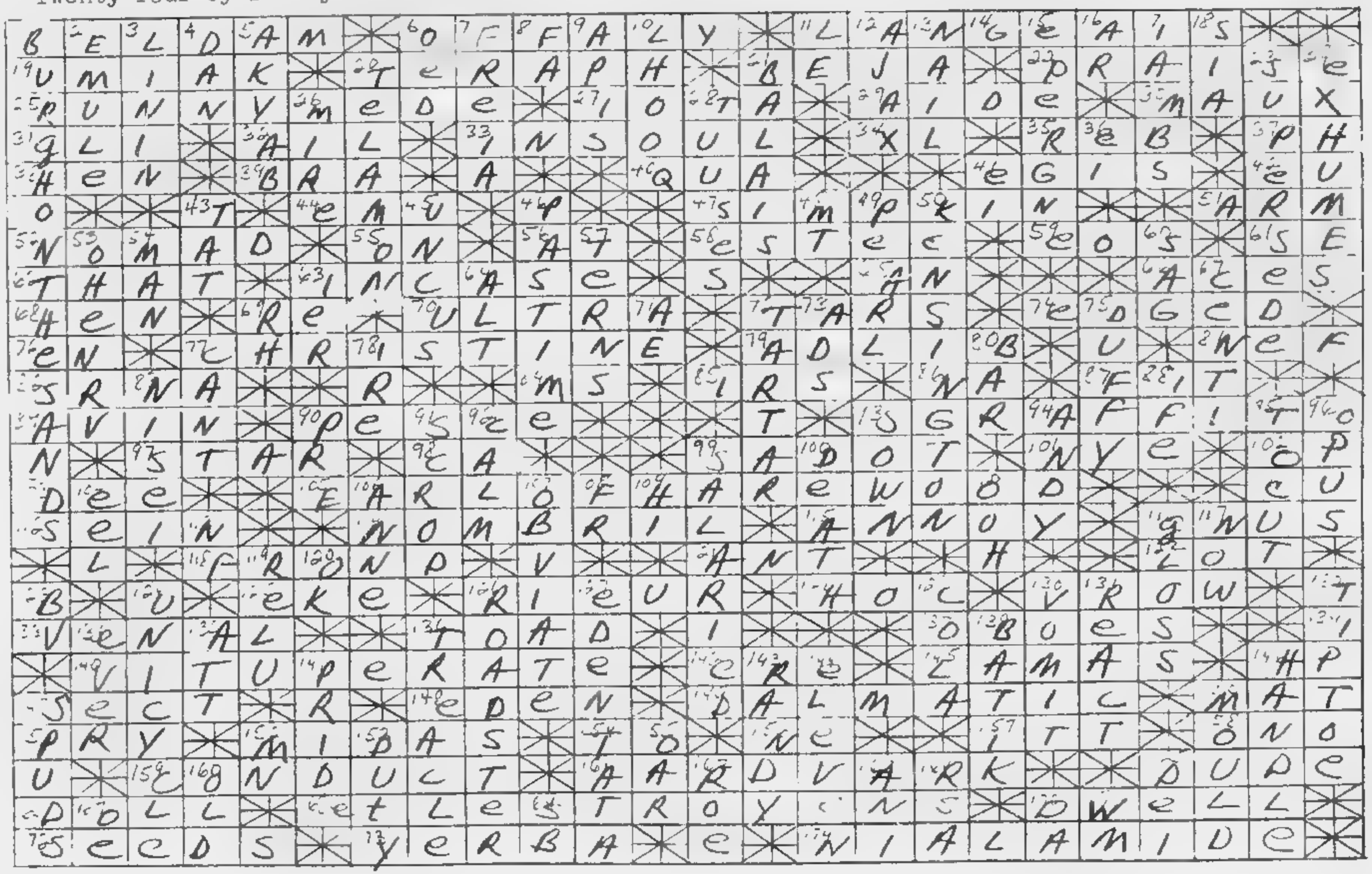
15. an ornate tiered centerpiece consisting typically of a frame of wrought metal bearing dishes, vases, or candle holders
16. abbreviation of an element whose atomic number is 18 and whose atomic weight is 39.948.
17. feet
18. "whether" in Italian
20. a male figure used like a caryatid
21. "brooms" in French
23. displace
24. bring back from obscurity
26. bog
28. "you use" in French (fam. form)
36. third person singular subject pronoun in Ital.
41. third person plural subject pronoun in Ital.
43. to make lace by looping and knotting with a single cotton thread and a small shuttle
45. a hooked anatomical part or process
46. diversion
48. initials of Dutch admiral, 1597-1653
49. a nearly neutral slightly bluish medium gray
50. George III died there on October 25, 1760, and Victoria was born there May 24, 1819.
51. the voyelle which, for Rimbaud, is black
53. W. S. Porter
54. German indefinite pronoun
57. sea birds with narrow wings and forked tails
60. lose firmness
63. English suffix
64. "high" in German
67. "hundred" in Italian (plural)
69. any of one or more substances, first detected in a monkey, present in the red blood cells of most persons and of higher animals; inherited according to Mendelian principles, and capable of inducing intense antigenic reactions
71. one (chiefly Scot.)
72. a person of irritable or violent temper
73. public notices
74. this voyelle is white, for Rimbaud
75. last name of an Irish nationalist and Australian politician, 1816-1903

77. tip or tilt up or over
78. intense and usually openly displayed anger
80. a lace and embroidery joining covered with buttonhole stitches for connecting various parts of the pattern in needle-point lace and cutwork
83. a son or daughter of immigrant Japanese parents who is born and educated in America
85. Rimbaud said it's red
88. city in SW Nigeria NE of Ibadan, pop. 154, 589
90. "meadow" in French
91. a young cod or haddock, esp. one boned and split for cooking
92. peaceful
93. past participle of the verb derived from ME sawan, akin to OHG sawen, L serere
94. man's nickname
95. penetrate with or as if with an edged instrument; also, a length of cloth varying from 40 to 100 yards in length
96. work
99. adjective derived from the Latin "salarium" meaning "salt money"
100. "the lie of life in matter" (Christian Science)
104. a member of the order Apodes
105. the base of the system of natural logarithms having the approximate value 2.71828
106. daughter of the Earl of Warwick and wife of Richard III; also, daughter of James II and wife of Prince George of Denmark, died, August 1, 1714.
107. prevent
108. abbreviation for the element whose atomic number is 87
109. an interjection of greeting
110. an interjection of amazement
113. "Nouveau Francs" abbreviation
116. a false and often willfully misleading interpretation of a text
117. "maintenant" in English

119. "reread" in French
120. adverb or adjective used in assenting or agreeing also.
123. initials of an American anarchist, 1888-1927
124. a means of transportation
126. a utility saddle of the hackney type
127. an order of mammals having few or no teeth and including the sloths, armadillos, and New World anteaters and formerly also the pangolins and the aardvark
129. first name of a tribune of Rome, 1313-1354
130. to eject violently
131. to exert a reciprocal or counteracting force or influence
132. "sur la pointe des pieds"
134. an adverb, from OE "aefre"
135. attorney (abbreviation)
136. molasses in England
138. an Indonesian method of hand-printing textiles by coating with wax the parts not to be dyed.
141. Leo and several of his friends
143. having a coarse manner (chiefly Scot.)
144. a number, akin to OHG "einlif"
146. the total amount of money bet on a race, game or event
147. a tool or device (as for digging, lifting, or cutting) having the characteristics of a spade and a chisel (pl.)
150. to give shape to
152. abbreviation for the element whose atomic number is 25 and whose atomic weight is 54.9380
153. the quantity of irrigation water required to fill the needs of the area of a particular crop
155. to propel (nautical)
160. of a grayish or dusty color
162. a dark mottled or flecked figure appearing, esp. in quartersawed lumber

163. a black cuckoo
164. Royal Scottish Academy (abbreviation)
165. "gods" in Italian (pl.)
167. "oersted" abbreviation
169. initials of a French actress, 1844-1923
170. Italian preposition
171. initials of English poet, artist, and socialist, 1834-1896

Twenty-four by Twenty-four: A Self Portrait



March 25, 1975
The Homestead
S. Robert Powell

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PENNSYLVANIA HIGHER EDUCATION ASSISTANCE AGENCY

TOWNE HOUSE

HARRISBURG PENNSYLVANIA 17102

IN REPLY REFER TO

March 31, 1975

1333-0586

Silas W. Powell
RD 1
Carbondale, Pa. 18407

Re: Silas W. Powell
RD 1
Carbondale, Pa. 1840[illegible]
SS# 1[illegible]-3[illegible]-[illegible]
First Natl Bk Of Carb[illegible]

Dear Mr. Powell:

The Pennsylvania Higher Education Assistance Agency has been notified that in August 1974, you ceased to be enrolled in the institution of higher learning which certified your application for a State Loan Guaranty.

If you have not already done so, it is imperative that you immediately contact your above-referenced lending institution and discuss a repayment schedule.

If you have transferred or returned to school, it is your obligation to request your school to notify your lender and PHEAA in writing at once.

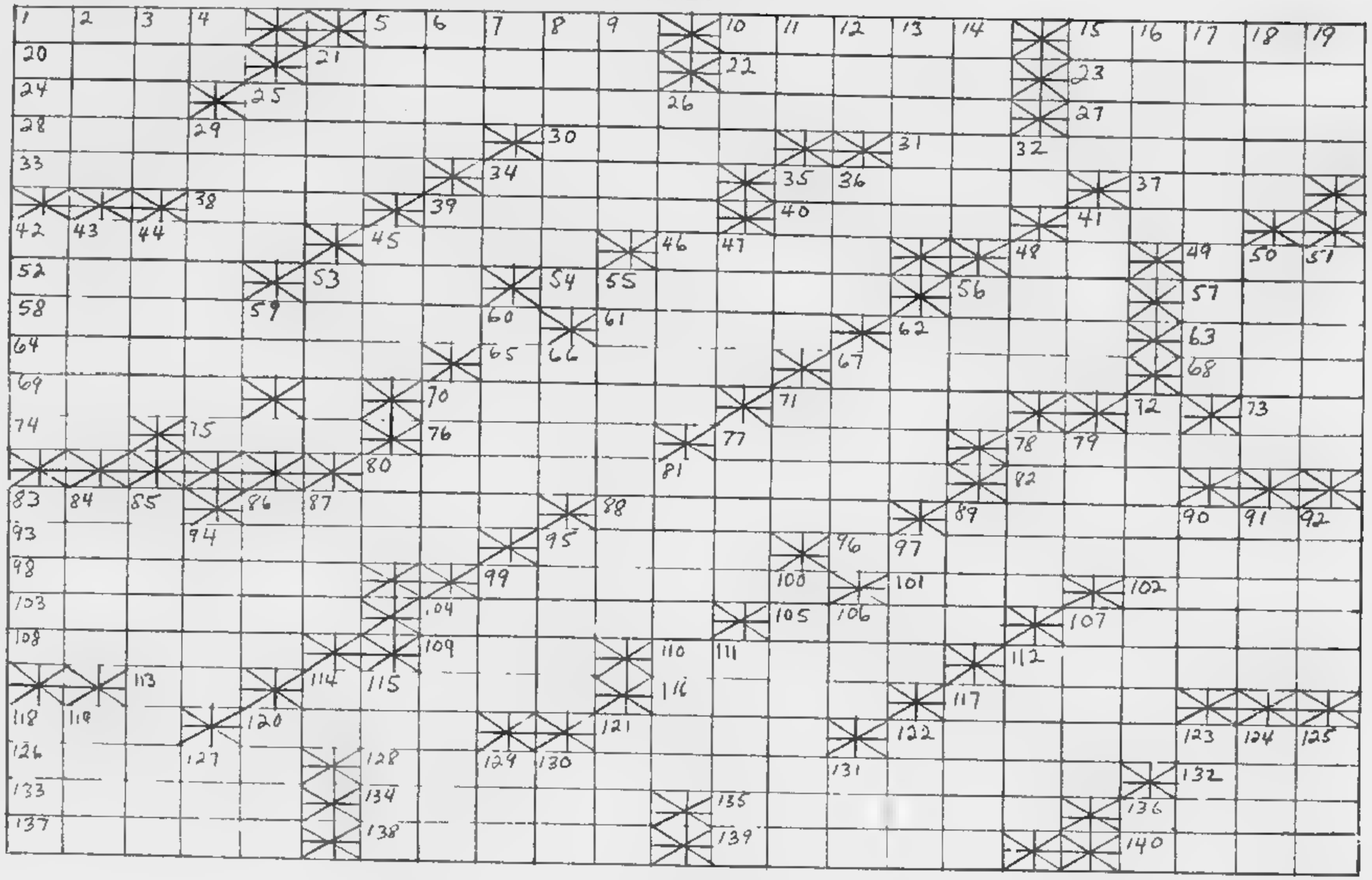
If you have any further questions regarding this matter please feel free to write or phone this Agency.

Sincerely yours,

Charles H. Russell
Assistant Deputy Director for Loans

CHR/chr/T

Twenty-three by Twenty-three: A Self Portrait



April 3, 1975
249 West 76th Street
S. Robert Powell

ACROSS

1. a wedge-shaped tool used for cleaving and riving staves, shingles, etc. It has a handle in the plane of the blade, set at right angles to the back.
5. "_____ castus," a tree, species of Vitex, once believed to be a preservative of chastity, also called Abraham's Balm.
10. munificent
15. his posters of Madame Sarah are well known
20. to emit coherent light; also, obs. Sc. form of "lass"
21. display ostentatiously
22. "one read" in French
23. "un aviron" in English
24. an early Northern infinitive (Scot.) of "to be"
25. the Constitution of the United States, as seen by a cynic (2 words)
27. the Flying Dutchman's daughter
28. city S France near the Mediterranean, E of Carcasonne, pop. 38,441.
30. an amount of a biologically active agent (as a drug) required to produce a specific result under strictly controlled conditions.
31. of or belonging to summer
33. the art of bolstering or supporting or grounding (French)
34. a pickle or sauce of small herrings or anchovies.
35. a breakdown (as of a car) or a poor theatrical part--in French
37. a kind of spade used in Ireland (the iron part of the Irish spade is not quite half so broad at the edge as the English garden spade)
38. feminine pronoun, third person, nominative case
39. seemingly
40. the careening of a ship to one side
41. a colloid in a more solid form than a sol
42. shares

45. libidinous desire
46. faithful
48. abbreviation of an element whose atomic number is 83 and whose atomic weight is 208.9806
49. hero of an 1896 play by A. Jarry
52. a large fluffy scarf of fur, feathers, or delicate fabric (use an indefinite article)
53. Russian composer, born in Vilna, 1835-1918
54. "low-water mark" in French
56. "chemise à _____Danton"
57. in the manufacture of artificial marble, to steep (the composition) in a hardening and preservative preparation
58. to discover (two words)
61. any of various swift timid long-eared mammals (order Lagomorpha and esp. genus Lepus) having a divided upper lip, long hind legs, a short cocked tail, and the young open-eyed and furred at birth
62. to lacerate mentally or emotionally
63. Ices alces
64. "unpublished" in French
65. belonging to paradise
67. any of a genus of tropical herbs with simple stems, large leaves, and a terminal raceme of irregular flowers
. a son of Jacob and the traditional eponymous ancestor of one of the tribes of Israel
69. "storm cloud" in French
70. a Roman fountain
71. a slow match or smoke (chiefly Scot.)
72. this consonant, for Nabokov, looks like oatmeal
73. initials of the president of Turkey, 1938-1950)

74. abbreviation for the element whose atomic number is 99
75. first word of the title of a Hugo drama (1838) the hero of which is a valet who falls in love with a queen, becomes a powerful minister and then sacrifices himself in order not to compromise the queen's honor
76. past participle of the French verb meaning "to obey"
77. an implement for raising a nap on cloth
78. an adherent of a Chinese mystical philosophy traditionally founded by Lao-tzu in the sixth century B.C.
80. birds do it in the spring (two words)
82. prefix meaning "eight"
83. compass point
86. past participle of a transitive verb meaning "to fix on an object steadily or with deep concentration"
88. a hen turkey (French)
89. an ingenius invention of French origin for exhibiting a very complete view of different seas, lakes, rivers, and mountains on the earth's surface. It is formed in the shape of a hollow sphere.
93. he who is opposed (two words)
95. angry
96. a woman who works
98. a quality or circumstance that affords protection (chiefly British)
99. Palestine
101. contend
102. one of the four basic taste sensations
103. "female peacock" in French
104. pseudonym of Françoise Quoirez (1935-)
105. man's name
107. French preacher of the first crusade (1050 ? -1115)
108. an accident in auto racing; also, a surgical passage created between two blood vessels to divert blood from one part to another.

109. "among" in Italian
110. "_____malsain" or lust
112. French adjective which means "pertaining to the wings of birds"
113. reflexive pronoun in French
114. a boat does it when it veers with or as if with wind
116. "border" in French
117. a small biting two-winged fly (pl.)
118. "six" in Italian
120. river 300 miles long, USSR, in NW Ukraine, flowing N into Pripet river in the Pripet marshes
121. full of brightness
122. adjective for "the process of mountain formation, esp. by the folding of the earth's crust"
126. "diaeresis" in French
128. that family of Malaysian dicotyledonous plants that are parisitic in other plants and have fleshy usually foul smelling apetalous flowers emerging from the host, imbricated seals in place of leaves, and no stems
132. a space in the upper corner of a periodical usually containing advertisement for the periodical itself, or a weather forecast
133. any of various herons that bear long plumes during the breeding season
134. mentally quick and resourceful
135. "to avoid" in French
136. a pier produced by thickening a wall at its termination
137. "a wireless set" in French
138. a heavy, colorless, and relatively inert gaseous element that occurs in air as about one part in 20 million by volume and is used in thyratrons and specialized flash-tubes
139. doigtier de cuir du calfat, de la dentellière
140. a collection of things thrown one on another

DOWN

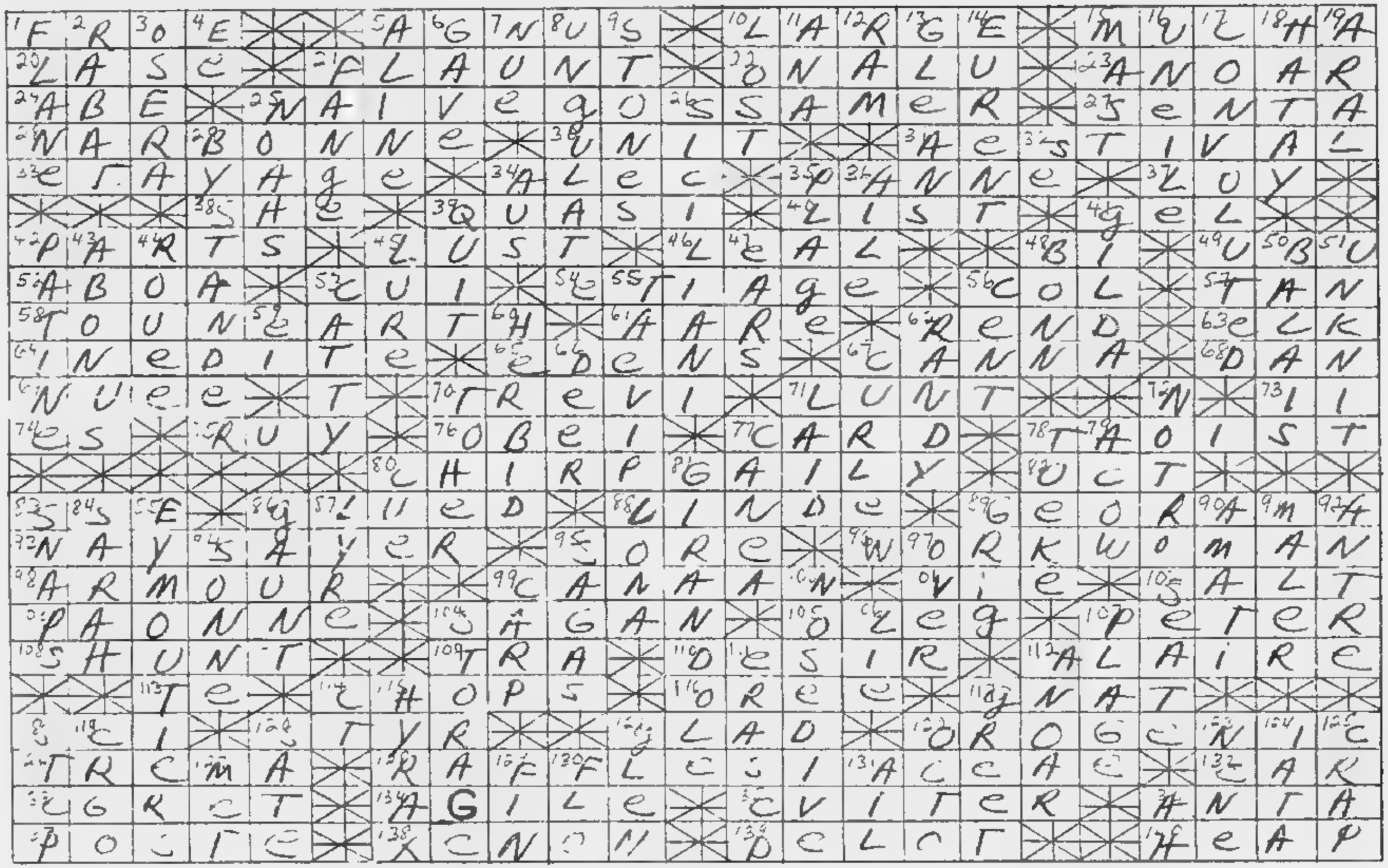
1. an arrow
2. "_____-joie" (a kill-joy)
3. third person singular, indicative, future, of the French verb "to dare"
4. initials of American writer, 1837-1902
5. a kind of skirt
6. past participle of English verb meaning "to sacrifice"
7. "cloud" in French
8. the hoofed mammals
9. 28 pounds makes two of them
10. rapt
11. prefix meaning up, back or again
12. a warship with a heavy beak at the prow for piercing an enemy ship
13. flashes
14. third person plural, passé simple, of "avoir"
15. nuts, such as beechnuts and acorns, accumulated on the forest floor and often serving as food for animals (as hogs)
16. Elbe en est une
17. intricate
18. district of South Turkey, East of the Gulf of Iskenderun
19. a brackish lake USSR in SW Soviet Central Asia between Kazahkstan and Uzbekistan, area 26,000
21. "mire" in French
25. belonging to Shem's father
26. the adjective in the Italian title of the Verdi opera in which the Duc de Montfort appears
29. one present but not taking part in a situation or event
32. Italian reflexive pronoun
34. German prefix, used in "foreigner"
35. "beach" in French

36. "winged" in French
39. leave
41. the court gester's daughter in the Verdi opera based on Hugo's Le Roi s'amuse
42. "weathered" in French
43. a sum of money in addition to interest or royalties charged for the granting of a loan or privilege to a company or for the lease or transfer of property (use an indefinite article)
44. a cunning or artful person (French)
45. a bunch of feathers attached to a long chord and used by a falconner to recall a hawk
47. the fruiting spikes of cereals including both the seeds and protective structures
48. West German city on the Rhine, SSE of Cologne, 300,400 inhabitants
50. "brooms" in French
51. undo
53. any of various units of weight of China and Southeast Asis varying around 1½ pounds; also, a standard Chinese unit equal to 1.1023 pounds
55. might be a way of describing the daughter of the King of Spain, Portugal or Brazil (3 words)
56. the Ethopian dollar contains 100 of them
59. third person singular, personal pronoun (Ital.)
60. "son enchère" in English
62. a scolding or dissolute woman (chiefly Scot.)
66. a ruminant mammal, family Cervidae
67. a migratory bird, genus Numenius, related to the woodcock but distinguished by long legs and a long, slender down-curved bill
70. Il a acheté une bague de fiançailles pour son amie mais il ne la lui a pas donnée. (translate the underlined word into English)
71. past participle of the English verb meaning "to bring forth and deposit"
72. a way of describing a point of view which is optimistic but not in excess (2 words)

77. port city on Crete, pop. 40,452
78. "to increase"; "to lengthen" (archaic)
79. a mature female of the genus bos (use an indefinite article)
80. a theatrical word derived probably from the French "qu", the abbreviation of the Latin "quando" meaning "when"
81. ornamental branched candle holder
83. flat brittle cookies
84. mother of Isaac
85. city in the Haute-Vienne, arr. de Limoges, on the Vienne, 3,200 inhabitants.
86. thin and angular
87. the attribute of Orpheus
89. an exuberant, lively, usually small or young person
90. a family of Italian violin makers of Cremona, esp. Nicolò or Nicola, 1596-1684
91. "Mathis der _____" by Hindemith
92. "den" in French
94. third person singular, present indicative, of the French verb meaning "to ring"
95. prose narratives such as the Edda
97. the first fish named in the Mahler song Des Antonius von Padua Fischpredigt
100. a sudden extreme drop
104. the production by means of electric energy of chemical reactions that when allowed to reverse themselves generate electricity again without serious loss
106. "dregs" in French
107. "beach" in French
111. eliminated
112. "une rame" in English
114. initials of Roman historian, 55 ? -after 117)
115. any of several small ungulate mammals characterized by thickset body with short legs and ears and rudimentary tail, feet with soft pads, and broad nails, and teeth of which the molars resemble those of the rhinoceros and the incisors those of rodents

117. hail; also, weep or lament (Scot.)
118. a short distance
119. an adverb meaning "therefore" or "hence" from the Old Latin meaning "from the direction (of)"
120. to cloy with overabundance
121. a secluded narrow valley
122. prefix meaning "eight"
123. a nearly extinct goose of the Hawaiian islands that inhabits waterless uplands and feeds on berries and vegetation
124. an airline organization
125. "nonsense" (sometimes considered vulgar)
127. past participle of the English verb meaning "to appear to the perception"
129. a kind of whale
130. an arrow; also, a woman's nickname
131. "garlic" in French
136. an interjection of contempt

Twenty-three by Twenty-three: A Self Portrait



April 3, 1975
249 West 76th Street
S. Robert Powell

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"When the stones/ let go/ of the mountain,/ their fists become palms/ slapping height/ after height,/ become fingers/ making signs/ in a new language./ ... It is like the first/ laughter." [14] In "tearing holes in dutiful silence" they transcend not only time but space. New forms. Freedom. Liberation. They are like Kandinsky's canvases. "I think how they wish to be liberated from their frames." [15]

The language of stone, to be sure, is not heard by most men. If it were, we surely would not have such words as "stone deaf," "stone broke," and "stone blind." The English language doesn't like stone. Why is English frightened by stones? "Sticks and stones will break my bones, but words will never hurt me." "To kill two birds with the same stone." Why do we insist on throwing stones about. "At a stone's throw." "Let he who is without sin cast the first stone." Why are we afraid to acknowledge that a stone's place is in stillness? "I send you off/ on the only journey of your life./ See how often you pause,/ knowing your place/ is in stillness." [16] Yet, we throw and throw and throw and throw. When will we hear the language of stone? When will all those erroneous linguistic associations be done away with? When will all those erroneous linguistic associations be done away with? When? When will we all hear the language of stone?

"And the faithful stones
wait beneath their heavens.
They are dreaming of rebirth,
of a new life covered with wool." [17]

NOTES

1 Anton Chekhov, The Sea Gull, Act I. These lines are said by Nina--for whom Trigorin conceives his story of the sea gull--as the curtain opens on Konstantine's play.

2 Gail Trebbe, The Book of Stone, "Song of the Stone," strophe 12.

3 In part II of Opera and Drama, written in 1850-51, Wagner prophetically remarked (the German text is not available): "Je me voyais nécessairement amené à designer le mythe comme matière idéale du poète. Le mythe est le poème primitif et anonyme du peuple, et nous le retrouvons à toutes les époques re ris, remanié sans cesse à nouveau par les grands poètes les périodes cultivées. Dans le mythe, en effet, les relations humaines dépouillent presque complètement leur forme conventionnelle et intelligible seulement à la raison abstraite; elles montrent ce que la vie a de vraiment humain, d'éternellement compréhensible, et le montrent sous cette forme concrète, exclusive de toute imitation, laquelle donne à tous les vrais mythes leur caractère individuel que vous reconnaissez au premier coup d'oeil."

4 Trebbe, The Book of Stone, "Song of the Stone," strophes 2-4.

5 _____, strophe 11.

6 _____, "Stone's Purpose," strophe 2.

7 _____, "Days of the Stone," strophe 2.

8 _____, "Pictures on Cave Walls," (the complete poem).

9 _____, "Days of the Stone," strophe 3.

10 _____, "Within a Volcano," ll. 1-4.

11 Charles Baudelaire, "Correspondances."

12 Trebbe, "Sea Pebbles," ll. 9-10.

13 _____, "Stonehenge," strophes 7, 8.

14 _____, "Avalanche," ll. 1-9, 35-36.

15 In a written statement made on October 9, 1974, Gail Trebbe made this remark about Kandinsky's canvases. It is, as we

have attempted to show in this "letter," an important statement not only about Kandinsky's art, but also about *The Book of Stone* as well.

16 Gail Trebbe, "Stone Skimmed on a Lake," (the complete poem).

17 _____, "Stones Among Sheep," strophe 4.

CRANESVILLE: A LYRIC IN SPACE

Inky lives on the left, blacky lives on the right. Blacky's stomach is white. He cou just as easily be called Whitey. Inky reminds me of Nipper. Donald is probably thinki g about Ophelia. "Really, Donald, the pyramid and the palm tree have to go." That's it. I'll hide the receipt for these travelers checks just here. "Which of these ears of corn is your favorite?" I hope Donald has cooked this sausage long enough. It seems like he cooked it very quickly. "Les voilà donc préservées." "I have to talk about Daumier tomorrow and I have no idea what I am going to say." "I was, I think, brilliant today."

I'm sure that if I were to come here alone I would cry. Waves, waves on rocks, waves blending with waves, sea adagios. Le petit jour, le lion amoureux. "The Countess, of course, will not take tea this afternoon." "Having very little ready money, but solid hopes, I could now greet my few friends with tolerable good humour. On Christmas Eve I invited them all to my house, had the Christmas tree lighted up and gave each of them an appropriate trifle." Wash with spe clean tow when below. And dry these cial sing els temp. 320. "I once went for eight days without saying a word to anyone." Art is sanity.

It feels good to laugh. I love a parade. Everyone loves a parade. I love Satie's "Parade." "Donald, you've just described yourself in the same manner that the deists use to describe God." There are five trees by Trebbe's cottage. Donald's mail box is not a sign. It is an edict. A Civil War soldier stands facing West in a cemetery. When will Johnny come marching home again? Ich bin der Welt abhanden gekommen. Ich bin der Welt abhanden gekommen. I wonder if the Saint Anthony who lives in Saint Anthony's Catholic Church in Cambridge Springs has ever preached to fish? Has he ever been to Padua?

Queenie barks. When you put your nose right up against freshly cut pumpkin it smells like cow's breath. "I've investigated, those are chipmunks." Trebbe agrees that we ought to be at the Port of New York Authority well in advance of our departure. I'm delighted. The crock on the left is number 3, the crock on the right is number 4. Chocolate ice cream on an English plate, English walnuts, three spoons, three Sybarites. Indian corn. "Smell this." Pumpkin seeds in water. If you twirl them about, the whole world seems to disappear. "I'm delighted that that wierd man is getting off here."

Beautiful-Stone Beach should be called Beautiful-Tree Beach. "For my next feat, I plan to crawl across Niagra Falls." Cynthia Pigg, where are you now? Where are you when I need you? "This is a good spot for an Indian camp site. It's protected on three sides." "I'd like to see a geological map of the area." I wonder if that's Van Morrison? Perhaps the Band? "That train down there is the Flushing Train. It will take you to Grand Central. It's two stops." "I think it best we don't use Latin, don't you?" "I come here on Friday for a picnic." Why can't I remember the name of the first beach we visited?

"The bath salts, frankly, were a disappointment." Donald's paranoia about gas stoves, although highly developed, is not quite as bad as mine. "A fly has just landed in a spider web, and here comes the spider." "Holy shit!" The "carnage of August." "Both of you smell like a bathroom." "Genie is under the impression that "The Sound of Music" is your favorite film." "Someone asked me a direct question a few weeks ago." "Donald is the most disciplined person I know." Hairy boots, dancing shoes, comfortable slippers. The Duke of Gandia was last seen wearing a kitchen curtain and green corduroy foot-gear.

Geh hin, Knecht! Knie vor Fricka: meld'ihr, dass Wotans Speer gerächt, was Spott ihr schuf. Geh! Geh! Doch Brünnhilde! Weh'der Verbrecherin! Furchtbar sei die Freche gestraft, erreicht mein Ross ihre Flucht! Why can't I remember the name of the first beach? It reminds me of the coast of Normandy. Etretât. I must remember never to speak of fish emulsion fertilizer again. Apparently that was the first topic of conversation between Donald and I when he arrived in June. Fish emulsion fertilizer and "The Sound of Music," not a pretty picture that. "That's where I bought bourgeoise." "Thunder is not a piccolo."

Rochester is 186 words East of Buffalo. "The possibilities are endless." "Transmogrification," as a word, is much more fertile than "incandescent," the latter yielding only a paltry 69. Anna Karenina, it is said, was recently spotted in the Greyhound Bus Station in Buffalo, New York. "Hearing Herman's Hermits makes me feel like I'm 25 again." The fourth movement of Mahler's "Symphony No. 9" is ineffable. I wonder if this is being read? "Four times on the way here Si began laughing like that." "It seems odd to be riding down this road and not to be sitting in a folding chair." A Serbian horse and cow in stained glass.

The typewriter is a piano. Donald is writing a concerto. "The Long and Winding Road," I love that song. Trebbe was overcome by the furor poeticus while listening to the Second movement of Beethoven's "Symphony No. 9." I can see. I can hear. One of the "soap letters" on the front door of 51 Bateman Avenue looks like a D. "My three favorites are the tree, the one that is half land and half sky, and the mushrooms." "Trebbe and I have decided not to travel by sea." "Now if we have Mouton Cadet with the duck, then we can't have..." Haydn's "Symphony No. 22" is now on the list. English and French horns alternately play.

MEAD. The problem of porjection and reception. The problem of art. "Art should never try to be popular, the public should try to make itself artistic." Snow buntings by the sea. That lady who appeared for a chat. "Donald, someone is laying siege to the house." Thank God the door is locked. I'm sure the coleus will be OK until Wednesday. That wasn't corn they were throwing against the windows. It was confetti. They knew. They were stamping their feet and ringing bells. They know. We know. Cranesville. It's a celebration. It's a parade. They know. We know. Cranesville. It's a celebration. It's a parade.

S. R. Powell
October 30, 1974

THANKSGIVING: FIFTEEN BY TEN

"Do not worry. Tomorrow I shall lay a golden egg." "Mrs. D. J. Reese, of Wyoming Avenue, will entertain at tea on Wednesday in honor of her niece, Miss Ruth Olivia Powell, of Capouse Avenue, whose marriage is to take place on Friday..." I don't exactly remember what Aunt Bessie looked like, although I do remember that she was tall. Frances Davies Reese, daughter of Daniel and Mary J. Davies, was born in Rhomney, Wales in 1855. She came to America in her seventh year with her mother. Daniel Davies came to America before his wife and daughter and sent for them in 1862. "The Civil War broke out while she and her mother were en route here and Mrs. Reese on several occasions had recalled how she witnessed the departure of men from Scranton for the Union Army." The wholesale fruit merchant in Scranton from whom Dad regularly buys produce proudly proclaimed: "Yes, all chestnuts come from Italy. They are all disinfected." Bourges.

"Why don't we meet in front of Radio City at 5." "Amateur Reading Association of Carbondale, Pa. PROGRAMME of Entertainment to be Given at the CITY HALL, FRIDAY EVENING, DEC. 3d. 1875. 1. Grand Chorus, (16 voices,)--"The Mountain Song,".....Carbondale, Mannerchor; 5. Instrumental Duet--"Le Mardi Gras Quadrille,".....Miss Lathrop and C. Corby; 10. Reading--"Paul Revere's Ride,"--S.S. Jones. Doors open at half-past 7. Commence at 8. The Piano used at these Entertainments is furnished by N. A. Hulbert, Music Dealer, Scranton, Pa." "I thought you said Don had a Volkswagen." Aunt Nettie had a wonderful mole right in the middle of her forehead. Grandpa Powell was in two bad accidents: 1) a delivery cart tipped over when he was delivering groceries for A. G. Eynon, 2) a short circuit struck a switchboard on which he was working deep in a gangway for the Powderly Colliery of Hudson Coal Co. In the second, both arms suffered serious burns.

Ann, Laura, April, William and I went to Clifford to buy dog food. When Ann was in the store Laura and April expressed their dismay on seeing a trio of fat women and a fat child. "History will put all this into a neat little drawer." "Twice, in looking for your house, we accidentally found it." Dad used to gather sassafras branches and remove the pulp from the center. "From that pulp Grandma Reese used to make a solution to wash her eyes with. She said it was good for the eyes." I wonder what Grandma Reese would say if she could see her grandson stand on his head as he did on Friday evening, November 29, 1974. Fanny Olivia Reese Powell was born on December 25, 1885 and died on May 8, 1953. I was almost ten when she died. Whenever I think of her I think of the color brown, maybe amber. I also can hear her saying the word "chilly." Donald's mailbox photograph is very Hollywood, particularly the signature and the angle of the head and trunk.

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"I've written some of my most trenchant and damnatory aphorisms about them. When one enters their "agressively in" apartment one realizes ce que c'est que la bourgeoisie." "Your friend Faythe was at the desk when I walked in." I wonder if Faythe and Donald had a pleasant chat on the day Donald went to the downtown Whitney. Silas Powell (né 8/31/1881 in Plymouth, mort 9/14/1965) was one of the fourteen children of John W. Powell and Mary Howell. "I sold subscriptions to just about everyone on my grocery delivery route and won third prize in the contest." Third prize, as it turns out, was a scholarship to Rensselear Polytechnic Institute. Grandpa Powell studied electrical engineering for three years at RPI and then interrupted his studies to get married. "There is a horse show over in Justus if you'd like to go." "Mater!" "Uncle Bob, can I have a cough drop?" "Invitations have been issued to the marriage of Fanny Olivia Reese."

"Uncle Bob, you look like a mouse when you wiggle your nose." Marie Dressler and the Countess, had history cooperated, doubtless, would have been each other's most intimate friend. Like myself, Trebbe wants to put everything into neat packages. She even wants to tie her tiger-rope around her block. The Red Badge of Courage is on television on Tuesday at 8:30. Donald appears to be enumerating certain essential bibliographical items at which Joel "really ought to have a look." Ora Esmeralda Loomis Russell (née 8/17/1881 in Clinton Center, morte at 5:45 A.M. on Thursday 11/18/1954)--Grandma Russell--was graduated a Registered Nurse in 1902 from Emergency Hospital, Carbondale, Penna. She met Grandpa Russell at The Homestead where she was called to attend the ill Margaret Gillespie Locke Russell (née January 1, 1833, morte December 31, 1905). The Manhattan Bridge reminds me of the Castle Saint Angelo bridge. "Delaware Water Gap twenty-five miles."

Trebbe in her white coat seen from behind: a red fox crossing the artic ice floes. USC seems to be roundly trouncing Notre Dame. Of the five of us who had Thanksgiving dinner together at The Homestead, I was the only one who doesn't live in (or own) a large house. Jane Russell and Nettie L. Russell (the former: née 12/3/1868, morte 1/30/54; the latter: née 10/29/1866, morte 4/22/1963) both lived at The Homestead until 1913 when they moved into the city of Carbondale. "The Champion in the Open Jumping Division is Strawberry Twist." "Have you ever been in that bagel shop in the afternoon?" I hope Fritz is in good form tonight. Donald and Trebbe couldn't have picked a better night to come. It's the third act of Siegfried. When Dad says "I was reading a piece in the paper that..." he is, in effect, saying "What I am about to say is absolutely true and irrefutable." Forty-eight families lived in Underwood. Cooper's book on cubism.

The Cranesville-Barn photographs of Trebbe and me make me think of the Civil War. Three most interesting women in my Wagner class are wearing fur hats. Is there an unconscious desire to be Brunnhilde at work here? Marshwood is up the hill from Underwood. "When I was a boy I used to walk in these woods. There used to be wild honeysuckle in here. That was over 50 years ago." "Have you been skiing yet, Peg?" I wonder why these horses have such tight neck bands? I think I'll ask someone, but who? It was Helen Loomis Russell Powell who found her two sons after they were killed--William was drowned, James was struck down by lightning. "James was home yesterday because all students at his school had been granted a holiday in observance of their high school basketball team's participation in a regional championship game last night in Allentown." Billy drowned on a Saturday afternoon in August in 1941--8/30/41, by the bridge.

"After a lifetime of honest toil as well as labor spent in promoting the good of his fellow men, cultural development of members of his race and activity in his church, James W. (Athenydd) Reese has closed his eyes in death. With his demise, it may be said, a good and useful man has passed on. Mr. Reese was in his 80th year. Born in Wales (Aberdare, South Wales) he lived in West Scranton since 1870. Interested in the great cultural institutions of his native land--the eisteddfod and the Gymanfa Ganu--it was natural that Mr. Reese, on his coming to the United States, should bestir himself in these things in his new home..." At 6 A.M. on May 9, 1874 James W. Reese married Frances Davies Reese--Grandma Reese--"one of the singers of the undefeated Cambro-American choir of the reconstruction period." Ruth Olivia Powell married Donald Wyman Swain at high noon on the silver wedding anniversary of Grandma and Grandpa Powell. Athenydd died at 9:40 A.M.

Theron Orsemus Loomis (né 2/25/1848, mort 11/26/1911) married Emma Squire (née 9/30/1854, morte 1/20/1948), the daughter of Alvin R. and Susan Amy Woodmansee Squire: Grandma Russell (née 8/17/1881, morte 5:45 A.M. Thursday, 11/18/1954) was their daughter. "The last horse had 630 points, time 60.1." The Village of Underwood was begun in 1912 when the Pennsylvania Coal Company built the first model coal colliery on a clearing in the valley at the foot of the Moosic Mountain. There were 250 residents. The village was named after F. D. Underwood, then president of the Erie Railroad. Having visited the village shortly after its completion, the villagers took an immediate liking for him and named the village after him. The women of Underwood went to Scranton to buy "their frills and furbelows." Susan Amy Woodmansee Squire was born on April 12, 1832 and died on December 10, 1881. Grandma Russell was four months old when her maternal grandmother died.

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"Mrs. Reese was identified with the early choral singing in this section, being one of the few remaining singers of the famous Robert James Choir, with an undefeated reputation during its activity." "James W. Reese, the well known West Scranton poet, has again proved his ability as a master builder of an Enklyn by winning a prize at the Chicago eisteddfod on the subject "Pwyll" (Caution). The fact that Mr. Reese won from a field of 31 competitors makes the winning of his prize an achievement. Mr. Reese has long been a contributor of poetry to the ancient instrument of the Welsh, the eisteddfod. He is the proud possessor of a number of medals won with his contributions of verse." That golf course in Scott has what Dad refers to as "Polish yards," that is to say, each yard has two feet or less in it. "Why don't we just drive down Fifth Avenue." 'I've decided that before we go anywhere we should have a cocktail." Erasmus of Rotterdam.

"They may be your ancestors, but we are going to deal with their papers according to my system." "He contributed liberally to the Welsh newspapers, the "Drych," "Columbia," and the "Wasg." Mr. Reese and the late John Courier Morris were the secretaries for the great eisteddfod held in 1880 in a large tent pitched at Hyde Park Avenue and Division Street, when Mrs. George Howell was the shining star as a prize winner in elocution." I wonder if this Mrs. George Howell was any relation to Mary Howell, Grandpa Powell's mother? I must ask Dad about this. Donald's lack of discipline for these past ten days is, as the Countess would exclaim, shocking. Trebbe has framed her copies of the Cranesville-Barn photographs. That means that I am now facing West. The Countess prefers to face South or North. "I should like to retain a suite of eight rooms please... Oh, you don't. Well, thank you. I shall inquire elsewhere." "I feel at loose ends today." "Stay on the road."

"I remember in 1926 in Vienna when I was recommended to go and hear a piece of new music called Rhapsody in Blue." Bread and Cheese: a fern-like vine with large leaves between which Dad used to put juniper berries and make a sandwich. "I can remember taking a toboggan down this hill and wondering if it would stop before the stone wall. Now the wall is gone." Whatever else turkey is, it must be moist to be considered good. Personally, I prefer it when it is quite dry. Grandma Loomis' compote dish, whole berry cranberry sauce, moist turkey. "Carbondale, Pa., Nov. 8, 1888, Mrs. Jas. Russell W. Burr, Dr. Dealer in CLOCKS, WATCHES, JEWELRY, SILVER & PLATED WARE, &c., 330 MAIN STREET. Rec'd Payment to balance book. W. Burr. M." How extraordinary. Five of the coin spoons in Mom's collection are struck: W. Burr. That horse's name is "Roman d'esprit." I wonder how his owner pronounces it. "Uncle Bob, can you come down today?"

Grandpa Powell's pastime, as he said, was work. Mother seems to be upset that Donald adjuged Donny Thomas to be pleasant. "How do you feel about nudity?" "You won't believe it. They are the miracles of the botanical world." Two boxes of mushrooms, two crates of grapefruit--Indian River, 8 pounds of chestnuts, 35 kiwi fruit. "Miss Lillian Powell has a leading role in "The Valiant," one of three plays to be given by the Senior BYPU of the Green Ridge Baptist Church on Thursday evening. Miss Powell was one of the cast of "Ivanhoe" given by North Scranton Junior High School last Spring." Four pieces of very very rare roast beef were placed on the table and six eyebrows went up, two eyebrows zeroed in. Dad and I agree that Mission Impossible is now Mission Possible. The end of Act I of Die Meistersinger is a perfect French motet. Symphonic concerts on Sunday afternoon make life possible. "New York City. Watch your step." Indeed.

I've been waiting for that piece of paper for over 10 years and there it is. Grandma and Grandpa Russell were married on April 10, 1907. Grandma and Grandpa Powell were married on October 19, 1909. "At home after May 1st, Russell Homestead, Fell Township, Penna." "At home after the first of November nine-hundred nine West Norwegian Street, Pottsville, Penna." Grandma and Grandpa Powell honeymooned in Philadelphia. Aunt Ruth and Uncle Don motored through the New England states on their honeymoon. In a moment of great gallantry Donald wished Jenny bonsoir in the French manner. "Mr. Swain will give his bachelor dinner at the Hotel Jermyn Thursday night." "Apparently I'm becoming more intelligent. I'm getting another wisdom tooth." Six bagels, one bag of Taco flavored corn chips, a quart of buttermilk, and off we go. "When Miss Rosina Davies, the noted Welsh evangelist, arrived here from Wales, he personally arranged a schedule for her."

Julia, of course, suffers more than her fellow man. That girl with the clipped blondish hair is utterly repulsive. "I'm so old that when I was a little boy they didn't even have cars. Grandma is so old that when she was little, people didn't even live in houses." "Kate and Kostya live up in there." Carnegie Hall on a Sunday afternoon. What could be better. If Gould plays an encore I hope it's his own arrangement of "When Johnny Comes Marching Home Again." Mother now has all of the school, bridge, road, militia and poll tax receipts for The Homestead from 1880 arranged in chronological order. They will presently be placed in the safe. "To all who may read these letters, Greeting: hereby it is certified that upon the recommendation of the Faculty, the Trustees of Indiana University have conferred upon S. Robert Powell the degree of Doctor of Philosophy.... August 31, 1974." "This is the one in which she walks around reading François Villon."

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---Specialist 4 Wayne W. Sparks, Eighth Infantry Division as quoted in the New York Times August 12, 1973.

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The Renaissance and Cubist Conceptions of Space and Art in the Nineteenth-Century French Novel: A Study of the Form and Content of the Descriptions of Landscape in Atala, René, Illusions Perdues, La Chartreuse de Parme, Madame Bovary, Le Ventre de Paris, and A Rebours, and of the Form and Content of Those Novels Seen as Autonomous Aesthetic Phenomena. (High Wycomb, England; Ann Arbor, Michigan, 1974)

Forthcoming publicatio (1) a synchronistic history of music from the Renaissance to the ern era; to be published, August 1975, New York. (2) co-author of a monograph on the forms and structures associated with the American road in the period 1918-1960; to be published, Fall 1976, New York.

1975

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DECEMBER: TWELVE BY TWELVE

"The minute I step onto foreign soil, I am transported. I am a new creature." I wonder what Kate's source is when she says: "Tchaikovsky, of course, didn't like American food." Probably biography of Tchaikovsky, Beloved Friend, by Catherine Bowen and Barbara von Meck. I never thought Kostya would consent to play in Kutin's concert at Town Hall. "Symphonia Balalaika Cacaphonia." "I was sitting in the wings knitting like Madame LaFarge and I met a real lady mouse. She's half Scottish." As far as I know there are only three people who understand the sentence: "Father Rabbit is boiling in the background." That is to say, "Kostya is angry." Albert Schweitzer enjoyed playing what he referred to as "yachts," i.e., "jazz." "Maurice wanted to buy the woods a few years ago. Hell, I wouldn't sell it even if I needed the money." "I'd rather see a good tree than a stump, and for the few boards you can get out of it, I'd rather buy it." At the conclusion of the film of Finnegans Wake, Trebbe remarked: "The way that film was done confirms my suspicions that Finnegans Wake is a happy book." That was September 14.

"I am built otherwise, I have sensitive nerves--beauty, glamour and light I must have. The world owes me what I require. I cannot live on a miserable post of organist like your master Bach! Is it such an unheard of demand when I ask the little bit of luxury that I enjoy be given me? I, I who hold a thousand enjoyments in store for the world!" Donald and I went to see John Baeder's show at Hundred Acres on West Broadway on the 26th. The extensive notes I took at that time will serve as the basis for an essay. I wonder if my point of view will be like that of Greuze? "The most interesting character in both movies is the man who is the apostrophe s. Ulysses both begins and ends with the letter s. Statley yes. Stately, plump Buck Mulligan yes I will yes. "You're about as 'fatale' as an after dinner mint." "I beg your pardon, I'm sure." I wonder if the Marcia Blaine School for Girls is in Edinburgh. It probably is. Why not. "You shall butter the scones Sandy. Be generous." Panis angelicus fit panis hominum. "If that's the case I must be soused most of the time." "Marney dear!" "The sun, forsooth, we are renewed." Sonnet 30

"When was the Depression?" "In 1929 it began. I, of course, wasn't born yet." "I can tell him my religion no can permit me to play Russian instruments." "Kutin is an old hen turkey. He's sadistic, of course." Kate pronounces the "a" in "sadistic" as a long a. "It would be a disgrace for the granddaughter of a Scottish sea captain not to know how to tie a square knot." Kate's favorite part of Lensky's aria is: "The world will forget me." All I could think of when she said that was: Ich bin der Welt abhanden gekommen. Mahler understood Rückert. New Year's Eve was the first night I have had entirely to myself in over a month. At midnight I gave Poet some 9-Lives Tuna, which he seemed to enjoy. He was also interested in the turkey legs that I was having. Can that really be a parade? "Are your fingers long enough to play/ Old keys that are but echoes:/ Is the silence strong enough/ To carry back the music to its source/ And back to you again/ As though to her?" Hart Crane's first name is Harold. Hart Crane is the first person whose dates I have looked up in Biographical Names in my new Collegiate Dictionary.

"Sumatra here." "I'm at the phone box at the corner in Cranesville. The snow is falling at a 45 degree angle." The three characters in Peter's novel are Marie, Tiger Cat, and Strawberry. Marie and Tiger Cat are honeymooning in Bermuda and Strawberry arrives for a visit. Jerry is wearing her hostess dress and I'm wearing my blue turtleneck tea (or is it tee, or T) shirt, and Kostya is sitting in the same spot on the couch as he did last year, and the year before. Kate is showing Jerry a dress. "Harriet had this dress on for only five minutes, and that was, let me see, I left Great Neck in 1958, sixteen years ago.. She was a seven." We all understand each other quite well. The only new face is Caesar's. Caesar is Peter's white mouse. Christmas begins when Kate and Kostya, Jerry, Peter and I (and Caesar) get together here. "It was observed that the Queen's protracted privacy not only cast a gloom over high society, not only deprived the populace of its pagentry, but also exercised a highly deleterious effect upon the dressmaking, millinery, and hosiery trades." Donald didn't get to see the two new spoons that I just bought.

"The Duchess had grown too fond of her Major-Domo." Lisi's Pittsfield Diner Pepsi is closed. The Steaks Chops Blue Sky Diner Sea Food seems to be open, or is it? What is vacuolator coffee? That song in Kismet entitled "Gesticulate" is derived melodically from Borodin's Symphony No. 1. Trebbe's mother has cancer. Agnus dei qui tollis peccata mundi, dona eis requiem. Agnus dei qui tollis peccata mundi, dona eis requiem. "The battle lasted four days. Those who survived each wore a red badge of courage. No more would they quail." Agnus dei qui tollis peccata mundi, dona eis requiem. When will Johnny come marching home again? The Civil War is closer to me than yesterday. "This vista is typically Pennsylvania, even though I think we're in New Jersey." And 'mid this tumult Kubla heard from far/ Ancestral voices prophesying war. "I don't want to belong to anyone anymore, and perhaps I'll understand what it means to live." "You are so beautiful, but I must go. Let me go alone." I prefer the way Roberta Peters sings Ave Maria to that of Niccolai Gedda. There's no business like show business. "I met a bull once." MLA.

"We have devised an entertainment for you in the style of the Russian ballet." "C'est un marché d'esclaves, des esclaves qui se vendent eux-mêmes." Virginia gave me a replica of a First Century A.D. Pakistani spoon to commemorate my successful defense. We all seem to be part of Virginia's retinue. "The Gare de Lyon is the most romantic station in Europe. From here one can go anywhere." "The Louvre, Henry. All of those naked women with parts missing. It's disgusting!" "Blow thy horn" by William Cornish, sung by St. George's Canzone. Some of the people who were demonstrating on West Forty-Fifth street this fall were singing that. WNCN now has an office in Carnegie Hall. I wonder whether Jess Brodnax is now in charge. Anna Russell refers to Erda as "the green faced torso." Fritz thoroughly disapproves of her interpretation of The Ring. Genie Wing has a business card now. When Carol DeMauro asked her what she did she replied that she was a "fine artist." Joey, Russell and Ann all can pick up a spoon by placing their thumbs in the bowls and their middle fingers at the end of the handles. I can not.

Donald has located the sauerkraut stone. I'm starved. Spare-ribs and scalloped/creamed potatoes. I hope someone is there to meet me when I get off the bus. "I can do a rather good imitation of Poet running. Watch." Stephen Daedalus remarks: "History is a nightmare from which I am trying to awake." "When all of the guests had been disposed of, the Duchess of Kent sat down to her whist." I have been presented for an inspection an imaginary garden with a real toad in it. The toad has emerald eyes. Kate on the Italian tenor who sings with Kutin's orchestra: "I can forgive his airs, his rudeness, his hysteria, but I can't forgive his mispronounciation of Russian." "It seems to me that I read that Mussorgsky was also tubercular." Kate has the most incredible memory--vast reserves of information. "And the psychic and physical comings and goings, shortcomings and assets, where do they end & where do they begin." "I believe you enjoy your little bit of guilt. I believe Eve must have enjoyed it when she went cowering out of paradise." Donald and Trebbe are having a conversation about the Garden of Eden. Mahler 5.

"Disraeli, who had suddenly veered towards a new imperialism, had thrown out the suggestion that the Queen of England ought to become the Empress of India... On the day of the Delhi Proclamation, the new Earl of Beaconsfield went to Windsor to dine with the new Empress of India." April and Laura enjoyed their Christmas treasures from Donald largely. Margaret Young called me from the airport on her way out of town at Christmas. That's a very special spot to be thought of at and from which to receive a phone call. Frederick and I agree that airports are extraordinary places. I've just had a vision of an artichoke. "I'm sure you must have things to do in the bathroom, Birdie dear." Writing this is giving me a feeling of great joy. After hearing Van Karajan conduct the Berlin Philharmonic on November 13, 1974, Trebbe remarked: "At one point I had to look around to make sure you and the rest of the audience were still there." Brahms needs no further justification ever. Symphonies No. 1 and No. 3 in Carnegie Hall. What could be better. "I'm not interested in sports, but I am interested in games." Sons and Lovers. Adam and Eve.

Dawson Martin and his aromatic tobacco. The smell of tobacco is even in these papers. I can't believe I'm putting myself through all this for one dollar a page. When will all these single-spaced quotations end. "Next morning, driving in his phaeton with the Duchess of Gloucester, George IV met the Duchess of Kent and her child Victoria in the Park at Windsor." Mom is most efficient at organizing the chaos attendant the preparation of a family dinner for thirteen. Mom and Dad seem to have perfected the art of non-verbal and non-physical jousting. Our ultimate salvation, I'm quite convinced, is in words. "You must learn to walk like Cybil Thorndike, a woman of noble mien." Miss Mosley works in the Royal Theater, which is owned by Sam the Lion. Beauty is truth and truth beauty. That is all you need to know for immortality. Sam the Lion is one of the few people in that dreary little Texas town who understands the Ode to a Nightingale. "Nobody wants to come to shows anymore." Art and life, it's the same old question, it's the same new question. Dante met and fell in love with Beatrice on the Ponte Vecchio. Wesleyan University.

Joey's napkin-mouse was so amusing that all thirteen of us at the table were simultaneously laughing. Every time I look at Joey I think of Picasso's portrait of Gertrude Stein. I can not prevent myself from writing the following sentence: "The gum drop tree was a particularly thorny issue between Mom and Dad." "News arrived that the Duchess of Kent, sailing in the Solent, had insisted that whenever her yacht appeared it should be received by royal salutes from all men-of-war and all the forts. The King declared that these continual poppings must cease; the Premier and the First Lord of the Admiralty were consulted; and they wrote privately to the Duchess, begging her to waive her rights. The Duchess of Kent would not hear of it." "Oh Henry, you can't go back to those dreary dahlias." That sound is slowly driving me crazy. I am convinced, of course, that the entire wheel is going to fall off. "I get the impression that it is not metal on metal. What do you think?" There would be a good deal less anxiety associated with moving from place to place if one did so in a carriage drawn by a horse. Mr. Visconti.

"What you're doing is what God wants you to do." "I think it's part of the re-tread falling off." Marie of Roumania, Marie Alexandra Victoria, Princess of Great Britain and Ireland, was born on October 29, 1875, at her parents' country house, Eastwell Park in Kent. Her father was Queen Victoria's second son, Alfred, Duke of Edinburgh. Her mother, the former Grand Duchess Marie Alexandrovna, was the only daughter of Russia's Tsar-Liberator, Alexander II. The love theme from Tristan and Isolde is played at one point in the film of Finnegans Wake. A drunk German officer sings the Liebestod from Tristan in Visconti's The Damned. "Your great error is to consider life reality." Alfred asks van Aschenbach: "Do you know what lies at the bottom of the mainstream? --mediocrity." "I am dedicated to you in my prime. I do not intend to devote my prime to petrification. Little girls, little girls. I intend to put old heads on young shoulders. My pupils are the crème de la crème." Kate's mother appears in an illustrated edition of Kipling's The Rubaiyat of Omar Khayyam. Sons and Lovers. Adam and Eve. The Beautiful and Damned

"What are royal marriages for, if they do not enable sovereigns, in spite of the hindrances of constitutions, to control foreign politics." The balloon man is coming to town. Kostya's watercolor is great. 1863 in the Spring. Young oak trees. Crushed. Broken and destroyed by greed. Run. Run. Save yourself. You are not the greedy ones. "Take good care of yourself in this here fightin' business. Here's your Bible. There's wisdom in it with little or no searching... Well then, be a good boy." Whose values are you trying to re-affirm. Yours or theirs? "Mother, look. I've done your daffodils." "One day I went down to take tea in the winter garden." "The Duke and Duchess of Clarence now succeeded to the throne as King William IV and Queen Adelaide. The new King was 65 years of age, excitable and eccentric... He opened a public passage from Waterloo Place into the Park and sent away all George IV's French cooks. He loved to ramble about the streets alone... issued informal invitations, and offered 'lifts' to his friends in the royal equipages." "Venice once meant a great deal to me." After all, it is 1932.

S. R. Powell
January 2, 1975
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Deuxième lettre de mon conservatoire

March 3, 1975

S. Robert Powell

3/3/1975

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Fry two, over; stack three, two blue, one with bacon; whole wheat down: Thoughts on diners, mimesis, and synecdoche occasioned by John Baeder's show at Hundred Acres Gallery, 456 West Broadway, 12/7/74--12/28/74.

A. Judging the book by its cover--the individual and not the type:

The Yankee Clipper is unabashedly obsequious. It will serve the customer just about anything, anytime, anywhere--orders "sur place," orders to go. [Open 24 hrs/ Breakfast/ Luncheon Dinner/ Steaks Chops/ Sea Food/ Fountain Service/ Orders to go] In addition to gratifying the customer's esculent needs, the Yankee Clipper caters to his visual and/or cerebral needs by providing a mechanical newspaper vendor which, like the diner itself, satiates maximally, irrespective of time of day or season. Lisi's Pittsfield Diner, on the other hand, succinctly, although apologetically, proclaims: "Sorry, we're closed." Yet, when it is open it offers a "dining room," which, it goes without saying, strikes one as infinitely more orphic than the "booth service" at the Pullman Diner. Then, again, the Silver Top Diner has "infra-red broiling," it is "air-conditioned" and it serves "vacuolator coffee" (vacuolation--the development or formation of air vesicles in a fluid) -- Is it possible that the Silver Top Diner serves carbonated coffee? Whatever the case, all of the above diners make Scott's Bridge Diner seem almost ascetic and alarmingly prosaic when it laconically announces: "Pepsi." But then, so does Lisi's Pittsfield Diner, but it has a dining room. Similarly, the "Steaks Chops Seafood" of the Blue Sky Diner appears meager and unadorned when seen in conjunction with the same notice at the Yankee Clipper.

All of these clearly articulated individual differences among the diners represented in John Baeder's show, in addition to many others, are highly important from two points of view: 1) from the point of view of the owners of the diners; 2) from the point of view of the realist painter. From the point of view of the owner, these individual differences are intended to be seen as lures/catalysts which cause the motorist or pedestrian to stop and have something to eat, whether he is hungry or not. Diners announce their individuality as if the Underground Gourmet were in the neighborhood. From the point of view of the realist painter, these placarded distinctions, as well as countless other structural, compositional, and material differences, are the raison d'être of the creative act--more about that in Part C of these remarks. Notwithstanding the attractiveness of any or all of the management-announced individual differences, it is not because of them that the hungry motorist/pedestrian, in most instances, stops at a given diner at a given time. It is not atypicality which is the decisive factor, but rather sameness (perhaps in conjunction with propinquity).

B. Judging the book by its cover--the type and not the individual:

The American diner, like the French café, is ubiquitous, predictable, and agressively middle class. It is for those reasons that one enters a given diner at a given time and not because of any secondary or tertiary embellishments, such as "booth service," "vacuolator coffee," or "pepsi." (Is the sign "Clean Rest Rooms" a primary, secondary, or tertiary embellishment? Since all diners invariably have rest rooms, it seems to be a primary characteristic, the sign itself, therefore, is redundant. In that statement, the word "clean" fulfills the same function as the word "vacuolator"--both are secondary embellishments to the concepts "rest room" and "coffee," respectively Does the customer really expect the rest rooms (enter Euphues) to be clean or the coffee (Turk kahve)

to be better because it is vacuolated? Probably not. "Clean French Provincial Rest Rooms" and "Imported Vacuolator Coffee"--in such a situation "French Provincial" and "Imported" are, it would follow, tertiary embellishments). The highly stereotyped architectural configuration of the diner, like that of the church, for example, communicates on the primary level. Both elicit highly particularized conditioned responses: the shape of the former means "place to eat," the shape of the latter means "place to worship." Individual architectural and design differences are relatively unimportant. Is this "place of worship" made of stone, wood, brick? Is this "place to eat" using infra-red broilers? Are the ventilators on this diner shaped like helmuts (The Silver Top Diner), or are they of the spinning variety (The Pullman Diner)? Does this diner have six, eight, or ten windows? It is the shape of the diner which is important. The hungry motorist/pedestrian sees the type and not the individual. The name of the diner itself is not important, although most diners declare their names clearly, wanting to be seen both as individuals and as types. Scott's Bridge Diner is most interesting in this respect. Unlike the other diners painted by John Baeder, it identifies itself primarily as an architectural entity, and secondarily as an architectural entity which is located near a bridge which has been named after someone by the name of Scott. Day or night, one cannot help but read one of the four and one half signs--all of which are, to a large extent, superfluous. The signs are redundant in much the same way that a sign bearing the word "tree" would be redundant when hung on a tree. The non-indigenous and hungry motorist/pedestrian does not need to know who owns a given diner (Lisi's Pittsfield Diner), nor does he care. Granted, it may be helpful and/or interesting to know that one is in Pittsfield, or that a given bridge (hopefully near the diner) is named after someone named Scott. The non-indigenous and

hungry motorist does not inquire of the person who fills his gas tank at 2 A.M. in small town America: "Can you tell me where the nearest four star restaurant is?" or "Where is the nearest diner with infra-red broiling?" but, rather, "Where's the nearest diner?" The owners of Scott's Bridge Diner have, then, spent their advertising money wisely (congratulations). Not only is it a question of largely stereotyped exterior characteristics, but interior as well. The menus, the food, the clientele, the employees, and the rest rooms are--allowing, of course, for inconsequential differences--identical. The middle classes, it must be recalled, are frightened by significant deviations from the mean. A cheeseburger special is a cheeseburger special. The urinals always have deodorizing disks in them which look like white hockey pucks. There is a Rosy in virtually every diner in America, and every one of them is probably jealous of the one who appears on television with her Bounty towels. (The customarily announced "Steaks Chops Sea Food" is interesting on this account. It appears to be one of those public statements, like "Caution: the surgeon general has determined that cigarette smoking is dangerous to your health," which one often accidentally reads--or is forced to read--but which contains no message, the issue being, of course, "food" or "cigarette," and not "kind of food" or "effect on health.") It is this quality of sameness--architectural, anthropological, linguistic--which, as I shall explain below, eventually causes the demise of the diner as an economically viable institution in America.

C. Mimesis and Synecdoche:

The psychic presupposition of much contemporary American art, like that of much art in the West from the Italian Renaissance to the final decades of the nineteenth century, is the "urge to empathy," a psychic urge which results, in most cases, in what is variously referred to as mimetic or realist or representational art. This, of course, does not mean that the realist art of the

late nineteenth century in France, for example, and that of the third quarter of the twentieth century in America are identical. Particular and significant differences between the representational art created in both of these periods are, to be sure, scrutable. Similarities, however, do exist.

The mimetic art of both of these historical periods pursues a program of realism. Finite objects such as they are perceived by the senses (primarily optical experience) are represented analytically in conjunction with a clearly articulated temporal structure. Each of Monet's "Haystacks," for example, is analytically represented in a moment of time. For Monet and for many of his contemporaries, the temporal structure of prosaic empirical reality is seen as an entirely positive phenomenon. All objects and people are in time and are, it goes without saying, consumed or destroyed by time. They are, then, different at every moment of their existence. From the point of view of the painter this means that the same object can be painted repeatedly and it will always appear different--the poplars, the haystacks, the water lillies, the Rouen Cathedral. Far from regretting that temporal movement, Monet luxuriates therein. The realist painter of the third quarter of the twentieth century, similarly, analytically represents finite objects such as they are perceived by the senses, in conjunction with a clearly stated temporal structure. Unlike the realists of the nineteenth century, however, those of the twentieth regret the passage of time. Nineteenth-century mimesis is, in many respects, synonymous with "celebration"; twentieth-century mimesis is synonymous with "lament." In this respect, twentieth-century realist art is similar to early nineteenth-century Romantic art. There are concertos written both <u>for</u> and <u>against</u> the piano. Is nineteenth-century realism <u>for</u> the passage of time? Is twentieth-century realism <u>against</u> the passage of time? Such may be the case. In reviewing John Baeder's show in the <u>Soho News</u>, John Gruen remarks:

"Done in the Photo Realist syle, they (the diners) emerge like pristine havens of comfort. But they are dead and deadly." What, specifically, does Gruen mean by that? Does he mean that because they are painted in the photorealist style they emerge like pristine havens of comfort? Does he mean that even though the diners are painted in the photorealist style, a style which makes them look like pristine havens of comfort, they are dead and deadly? The lack of clarity in Gruen's remarks, notwithstanding, he underlines an important quality which is characteristic of much representational art in the twentieth century--the elegiac. Why does the mimetic art of the third quarter of this century lack the *élan vital* of nineteenth-century mimetic art? The answer, it seems, is that the finite world analytically represented by the reality-affirming artists of this century is portrayed from an absolute point of view, whereas that same world is portrayed from a relative point of view by the representational painters of the nineteenth century. The Rouen Cathedral, as portrayed by Monet, is in time. The *Blue Sky Diner*, as portrayed by Baeder, is not in time. Monet's subjects are immersed in empirical time; Baeder's are suspended in a kind of eternal time, a time world not unlike that of much medieval art. It is for that reason, perhaps, that Gruen has ill-advisedly dredged up (perhaps he created them himself) stillborn and wholly vapid figurative expressions such as the following in order to characterize Baeder's works: "... painting them (the diners) *as though they were shrines of beauty*. They sparkle, and look *like stunning dashes in a meaningless sentence*. ... *like pristine havens of comfort*... They are *deserted shrines*--monuments to vacuity and boredom." (underlining is mine). As a speaker of English I am embarrassed by Gruen's elephantine use of figurative language. What, may I ask, does a shrine of beauty--deserted, if you please--look like? Where may I observe a stunning dash? a pristine haven of comfort? Gruen's remarks are revelatory of only

one thing--his imperfect understanding of mimetic art. For Gruen the creation of representational art (perhaps all art) appears to be synonymous with the wholly offensive and condescending phrase, "reverential treatment." The creation of art is not a beautification process. Diners are, in all probability, as Gruen states, "the lowest architectural denominator in the arid wasteland of neon-lit, small town, small time America." They need not, however, be presented as anything other than themselves in order to be a sufficient basis for art. The diners painted by John Baeder are not presented as "shrines of beauty," "stunning dashes," "pristine havens of comfort," or as "monuments of vacuity and boredom." They are presented as ends in themselves--entirely sufficient bases for the creation of art. Lisi's Pittsfield Diner is presented as Lisi's Pittsfield Diner. The Yankee Clipper is the Yankee Clipper. [The names and shapes of diners are derived, apparently, not only from railroads--the Pullman Diner--but also from airplanes--the original "Yankee Clipper," I recently learned, was a Pan Am plane which, on May 20, 1939, took off from Port Washington, New York for Europe and thereby began the first regular passenger service across the Atlantic]. Gruen's inept gavotte with figurative language clearly implies that neon-lit small town America is an insufficient basis for the creation of art. Mimetic art, whether that of the nineteenth century or that of the twentieth, is founded primarily on optical experience or knowledge. The objects presented are what they appear to be. Gruen implies that some subjects are more appropriate for art than others. A "pristine haven of comfort," for example, could be painted "as is," and be a valid work of art. A diner, on the other hand, must be transformed with "reverence" in order to become a sufficient basis for art. Gruen, then, I expect, would favor an academy as a guardian of taste. That same academy might issue annual prizes. Je vous en prie.

Prosaic empirical reality, as everyone now agrees, is a sufficient content for art. When that content is assigned an appropriate aesthetic form, a work of art is created. This does not mean, of course, that the boundaries between art and life are automatically dissolved. The diners painted by John Baeder, for example, remain "imitations." They do not collapse into "illusions," at least not for the intelligent spectator. [While attending a water color show in a gallery near Hundred Acres Gallery--several of Baeder's water colors were exhibited there--I observed a housefly mistake an imitation for an illusion. After hovering about several paintings he descended, with what appeared to be great resolve, on Janet Fish's Tomatoes, a pastel on paper]. Certain contemporary artists are, like the ancients, obsessed with the possibility of illusion, thinking him the great artist whose painted grapes are pecked at by duped birds. Such, it seems, is the antithesis of an aesthetic success. What specifically marks the pleasure in mimetic art is that what we are witnessing is non-real, that what we are seeing is a representation of reality and not reality. An internalization of the conventions of theater, for example, makes it virtually impossible for the rational adult to believe that what is happening on stage is happening really, however realistic the enactment. We do not believe that that man (Tristan) dies, that that piece of marble is a woman (Aphrodite), that that painting is where I had lunch (Scott's Bridge Diner), that that painting is what I had for lunch (the tomato). Yet, children and the inartistic invariably offer unsolicited advice to the about-to-be-murdered heroine. One hears weeping in theaters. The uneducated literally attack works of art (On May 21, 1972, Laszlo Toth, a Hungarian born emigré to Australia, battered with a hammer Michelangelo's Pietà). All of the preceding beings--human and otherwise--have not or can not internalize the "formal" conventions of art. They are unaware of the fact that

the content of art is, by definition, inseparable from an aesthetic form. For that reason they under-distance the art object and include it within the sphere of their personal needs, desires, fears, and aspirations. Because of the conceptual forms of art, reality is placed at an aesthetic or psychical distance. Only from that distance can aesthetic appreciation take place. The hungry peasant, for example, cannot be expected to appreciate a film about Louis XIV's rise to power, no more than the average Occidental can appreciate Chinese landscape painting. If the psychical distance is too small (the peasant) the spectator becomes emotionally involved and aesthetic appreciation cannot take place. If the psychical distance is too great (the Occidental) the spectator is indifferent and aesthetic appreciation cannot take place. There must be, then, an utmost decrease of distance without its disappearance. The child who crys out advice to Desdemona is under-distanced; the spectator who falls asleep during the Liebestod is over-distanced. Aesthetic distance often implies an actual physical distance. One cannot appreciate a thirteenth-century enamel, for example, from a distance of one hundred yards, no more than one can appreciate aesthetically the facade of a gothic cathedral from a distance of three feet.

The question of aesthetic distance is particularly important in any discussion of mimetic art, for there is a strong tendency, particularly among the partially educated, to under-distance representational art--that same group, it should be noted, generally over-distances non-representational art. The partially educated, in other words, cannot separate themselves--their personal needs, desires, fears, and aspirations--from the art object. They insist on wallowing in content and take great delight only in illusion. They insist that art and life are indistinguishable and judge the former by the amorphous criteria of the latter. They are unaware of the fact that art, by definition, must have cognitive boundaries,

that it must have an aesthetic form. Life, on the other hand, need not have, but can be assigned, an aesthetic form, as Whistler and Wilde have demonstrated.

The cognitive boundaries of the representations of reality created by John Baeder are, as we stated above, clearly articulated--imitation does not collapse into illusion. That being the case, Baeder, like the trompe l'oeil painters of the nineteenth century, benignly renounces the unassimilated signature convention--a convention which in itself helps to establish the cognitive boundaries of the art object--and, to a certain extent, integrates his signature within the representation of reality itself. (Scott's Bridge Diner: J. Baeder, on the blue garbage barrel; Blue Sky Diner: Baeder, on the garbage box on the sidewalk in front of the diner; Lisi's Pittsfield Diner: Baeder, in the window; Yankee Clipper Diner: Baeder, on the sign on top of the building on the right; Pullman Diner: Baeder, on the inside of the first window on the right). The signature on the Pullman Diner, inasmuch as it appears on the inside of the window of the diner, raises the question of methexis and modern art. Is one a spectator of or a participant in the reality represented? Does art imitate life? Does life imitate art? The question of mimesis, not methexis, however, is our central concern here. Why does John Baeder consistently use the assimilated signature convention of trompe l'oeil painting? The spectator is not, I think, being asked to confuse art and reality. Rather, Baeder, like those representational painters who strive for what has been called the photorealist finish, perhaps views the unassimilated signature as a violation of perceptual (visual) knowledge. Whatever the case, we are reminded of Wordsworth's writing his verses on slabs of slate in the wilderness and leaving them there to blend with the natural scene. Yet, as we all know, before abandoning his verses to nature--from whence they came--he took down a copy for his publisher. Similarly, one thinks of

Hitchcock and Renoir who can not resist the temptation to literally include themselves--the former, invariably, the latter, on occasion--in their films. In each case it is not a question of "to sign or not to sign," but rather of "how" to sign. For Baeder, and perhaps for Hitchcock and Renoir, the question of how to sign assumes great importance because their media (painting and the cinema) are primarily visual, and the unassimilated signature in that context, it can be argued, does shock.

The optical information reported by Baeder and into which his signature is integrated, unlike that information reported by the representational painters of the nineteenth century, does not appear to have been derived from the artist's having held up the well sung "mirror" to reality. Rather, one has the impression that John Baeder has used a magnifying glass. If that is in fact the case--or the effect achieved--the important question to ask is, why? The answer, it seems, is that the mimetic impulse is here directed at memorializing the individual qualities and characteristics of an institution which, if not already dead, is rapidly dying. Individual details are therefore recorded with a precision which, at times, transcends the visual capabilities of the naked eye. (It i[illegible] part for that reason that the diners painted by John Baede[illegible]n to exist in eternal or absolute time.) The inherent danger, of [illegible]rse, involved in transcending the perceptual capabilities of the naked eye is that one can begin to rely on conceptual or theoretical knowledge, painting not only what one sees but also what one knows to be there. (The question of the importance of conceptual knowledge in representational art, although germane, requires a separate inquiry.) The details catalogued by Baeder--structural, compositional and material--amply demonstrate that all diners are not, it goes without saying, identical, even though they may appear that way to the average (and hungry) motorist/pedestrian. The chain eateries--McDonald's, Burger King, Howard

Johnson's, and the like--have, in fact, capitalized on the fact that the average citizen is unable, perhaps only unwilling, to perceive individual differences. Sameness, in other words, sells. These franchised eateries will not allow the individual and the particular to exist. Ho-Jo cola, Whalers, Whoppers, golden arches, Big Macs--coast to coast. One immediately thinks of Warhol's soup cans. (In the beginning was the word, and the word was made flesh.) The mimetic artists of the third quarter of this century, in the face of what appears to be a national hysteria of homogenization, reaffirm the importance of the individual, the particular, and the local. As such they are reacting against the abstractionists' rejection of representation, as well as against the distortions of expressionism. This reaffirmation of the individual and the particular is, at the same time, a romantic reassertion of the self, the self seen as macrocosme, as a whole and not as a part, as an individual and not as a type. Given that stance, excessive emphasis can easily be placed on the content of art, just as undue importance can be attributed to form in historical periods in which the importance of the individual is de-emphasized--the seventeenth century in France, for example. If the content of art becomes too ascendant, art can easily become propaganda--imitations collapse and become illusions. This is not the case, I think, with the paintings of John Baeder. (Is it the case with the truck and tractor paintings of John Torlakson, John Salt and Ralph Goings? Their paintings, it goes without saying, should be the subject of a separate inquiry.)

The question of synecdoche, mimetic art, and diners remains. (Synecdoche: a figure of speech by which a part is put for the whole--as fifty sail for fifty ships; the whole for a part--as the smiling year for spring; the species for the genus--as cutthroat for assassin; the genus for the species--as a creature for a man; or the name of the material for the thing made--as boards for stage.)

Inasmuch as the shape of the diner communicates on the primary level, as we suggested earlier, it represents a kind of architectural synecdoche. The shape of the diner tells us that it is a "place to eat" (50 sail for 50 ships). "Pepsi" and "Steaks Chops Sea Food" by the same token are linguistic synecdoches when interpreted other than literally. On seeing those two signs (above Scott's Bridge Diner and the Blue Sky Diner, respectively) one, of course, can interpret them literally and envision pepsi, steaks, chops, and sea food. One can also--and perhaps more often than not does--envision something completely different: beef wellington, turnips, and tea, for example. In this last interpretation, in which the part stands for the whole, they constitute linguistic synecdoches. Similarly, when one says that "all diners are alike," he is putting the genus for the species. When one paints ten different diners, he is painting ten different species of the same genus. A remarkable example of putting the part for the whole is a patented trademark of McDonald's--the golden arches. Not only do those arches mean "place to eat," they mean specific items of food and drink: quarter pounder with cheese, filet of fish, french fries, strawberry milk shakes. Mimetic art in general--whether the objects represented be diners, cathedrals, or artichokes--it can be argued, is visual synecdoche. This is true in that it specifically refers to a highly particularized sociological, political, and economic milieu. Not only does it refer to that milieu, it is inseparable therefrom. To what (or to whom) then, do John Baeder's diners refer? They refer to small town, small time, post World War II, on-the-move America. Baeder, happily, has excluded all explicit anthropological references. To do so would perhaps add a grotesque and/or biographical dimension. This is true in that human beings in such a context would have to be reduced to the level of stereotype, such as used to be found in

health books, or would have to be represented as clearly recognizable individuals, such as one might encounter in any family photograph album.

Much, to be sure, remains to be said of the American diner. These remarks are intended as an introduction. At present the American diner is in a state of decrepitude. "In some unused, lagoon, some nameless bay,/ On sluggish, lonesome waters, anchor'd near the shore,/ An old, dismasted, gray and batter'd ship, disabled, done,/ After free voyages to all the seas of earth, haul'd up at last and hawser'd tight,/ Lies rusting, mouldering" (Whitman). For better or for worse, the demise of the diner, if not already a reality, is imminent. If from that, however, a new and valid art has been developed, we cannot be sad, for we have once again re-discovered our eyes. For that we are in John Baeder's debt.

It is now generally agreed that the road is one of the primary institutions of organized society and that the relationship between the road and history is highly reflexive. Speaking in the second decade of this century--the beginning of one of the great road building periods of all time--H. Belloc cogently remarked:

> Not only is the road one of the great human institutions because it is fundamental to social existence, but also because its varied effect appears in every department of the State. It is the road which determines the sites of many cities and the growth and nourishment of all. It is the road which controls the development of strategics and fixes the sites of battles. It is the road which is the channel of all trade and, what is more important, of all ideas. In its most humble function it is a necessary guide without which organized society would be impossible; thus, and with the other characters I have mentioned, the road moves and controls all history. (From the "Introduction," The Road, 1924)

It is our contention that the American road--perhaps the greatest road the human race has ever built--as well as the forms and structures off the American road, are unique. Consider, for example, the following facts:

1) Most of the roads in America were built before the cities and towns which are now connected by them existed. Before there were specific places to go in America, in other words, there were roads to take you there. European roads were built, for the most part, to connect extant population centers. The

roads in America were built in order to fulfill what we believed to be our Manifest Destiny "to overspread and possess the whole continent which had been alloted to us by Providence."

2) The American road is an extraordinarily intricate system which not only permeates the entire nation but also provides multiple and essentially equal alternative routes between most places. In going from Denver to Chicago or from Philadelphia to Washington, for example, there is not just one road, there are many. To fully appreciate the alternatives built into the American road one need only consider the lack of choice involved in driving, say, from Bordeaux to Paris, or from Salzburg to Geneva. In each of these instances there is basically only one road.

3) The American roadside is a vast and comprehensive marketplace--diners, restaurants, truck stops, fast food chains, cabins, service stations, motels, snack bars--which is more pervasive and, undoubtedly, more lucrative than any other similar market in the world.

4) The American road and the automobile are an integral part of the life experience of the majority of Americans. Learning how to drive, getting a driver's licence, and buying a car of one's own are, for many, important events in the growing up process. The automobile in a suburban life-situation is virtually a necessity.

Notwithstanding these facts, the American road and the forms and structures directly and indirectly associated with it are unseen by the majority of Americans. It is, in all probability, because of the great importance of the road in our individual and national consciousness--particularly its explicitly utilitarian function--that most people regard the road and roadside America solely as means to an end and not as potential ends in themselves. The American landscape is lost to their perception; it is everywhere but they are conditioned not to see it. That is not, however, universally the case. Slowly we are re-discovering and celebrating the American landscape as an end in itself. We are once again willing to acknowledge that the familiar, the prosaic and the commonplace are worthy of our attention. Witness, for example, the following books:

1. David Plowden. Hand of Man on America, 1971
2. Eric Arthur and Dudley Witney. Barn: A Vanishing Landmark in North America, 1972
3. Margot Gayle and Edmund Gillon, Jr. Cast Iron Architecture in New York City, 1974
4. David Plowden. Commonplace, 1974
5. David Plowden. Bridges: The Spans of North America, 1974
6. Robert Sommer. Street Art, 1975

What we propose to demonstrate in this book is that the American road and the forms and structures which are directly and indirectly associated with it are important sociological, economic, cultural and historical documents which represent an important component of the visual legacy of America. We will, at the same time, demonstrate that those forms and structures (gas stations, diners, motels, cabins, paint and body shops, ice cream stands, truck stops, gas pumps, etc.) represent human artifacts which, under appropriate conditions, can function in human experience as aesthetic objects--as autonomous aesthetic phenomena.

Some of the questions which we will ask ourselves (the answers to which will be reflected in this book) are as follows:

1) What specifically are the forms and structures directly and indirectly associated with the American road?

2) To what degree are those forms and buildings structurally homogeneous? To what extent do they reveal and/or allow for individual differences?

3) What beliefs, attitudes and practices do those forms represent?

4) Is roadside America noticeably different in different regions of America?

5) Are there seasonal variations in roadside America? Is it significantly affected by the passage of time?

6) How is roadside America different from generation to generation?

In answering those questions--and many others--we will not only learn how, but also why, the American road and the forms and structures associated with it are unique. We will, at the same time, learn about ourselves and about America.

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SRP

Each of the following has, at one time or another, saved my life:

1. "The Waltz of the Flowers"
2. Johannes Brahms
3. Tosca
4. Tristan und Isolde
5. Henry James
6. Gustav Mahler
7. Francis Poulenc
8. the Staten Island Ferry
9. Der Ring des Nibelungen
10. Igor Stravinsky
11. banties, pigeons, and peacocks
12. Swan Lake
13. The Renaissance and Cubist Conceptions of Space and Art in the Nineteenth-Century French Novel . . .
14. Sergei Rachmaninoff
15. Sergei Prokofiev
16. rice
17. Gustave Flaubert
18. Claude Monet
19. The Countess
20. Eric Satie
21. Margot Channing
22. American coin silver
23. Marie Dressler
24. The Sea Gull
25. Queen Victoria
26. "When Johnny Comes Marching Home Again"
27. Oscar Wilde
28. Mando Cane
29. Death in Venice (Visconti)

March 12, 1975
249 West 76th Street

399

This is an original autograph

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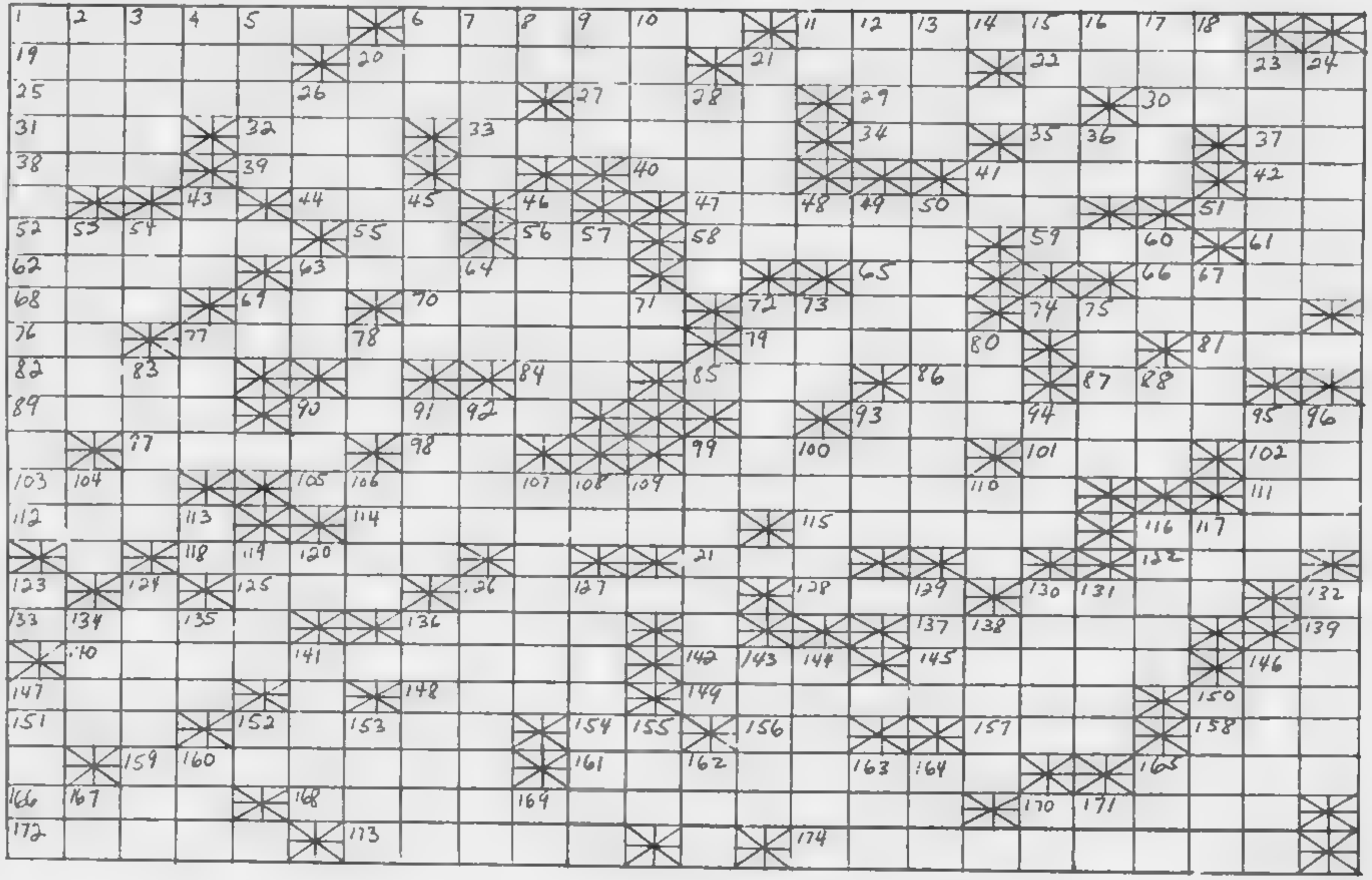
Twenty-four by Twenty-four: A Self Portrait



March 25, 1975
The Homestead
S. Robert Powell

ACROSS

1. "grandmother" in Middle English
6. former name for King's County, Ireland
11. Balzacian duchess
19. an open eskimo boat made of a wooden frame, covered with hide and usually propelled with broad paddles. In Greenland it is worked exclusively by women.
20. an image of a Semitic household god
21. a nomadic pastoral people living between the Nile and the Red Sea
22. an expression of approval
25. a meadow, South England, in Surrey on the South bank of the Thames in Egham urban district
27. the ninth letter of the Greek alphabet
29. "help" in French
30. "evils" in French
31. a plural definite article in Italian
32. "garlic" in French
33. variant of a word meaning "to imbue with a soul"
34. "forty" in Rome
35. "Rabbi" as used in a title
37. the negative logarithim of the effective hydrogen ion concentration or hydrogen ion activity in gram equivalents per liter used in expressing both acidity and alkalinity on a scale whose values run from 0 to 14.
38. a female lobster
39. article of apparel
40. in the capacity or character of
41. a shield or breastplate emblematic of majesty that was originally associated chiefly with Zeus but later mainly with Athena.
42. past participle of "avoir"
44. "moved" in French
47. fairy tale cat
51. the part of an anchor from the crown to the fluke
52. a wanderer
55. an indefinite pronoun in French
56. abbreviation for the element whose atomic number is 85

58. perfume lady
59. the Greek goddess of the dawn; also, Prince Albert's favorite greyhound
61. a French reflexive pronoun
62. a function word used to introduce a subordinate clause that is anticipated by the expletive <u>it</u> occurring as the subject of the verb
63. "in the event" (two words)
65. an English indefinite article
66. holes in one
68. a female cassowary; also, a fussy middle-aged woman
69. the second note of Guido's hexacords
70. a prefix meaning "beyond"
72. an odorus viscous liquid (pl.)
74. defeated by a small margin
76. used in French before feminine names of large islands such as Sardinia & Iceland
77. woman's name
79. in accordance with one's wishes
81. "nave" in French
82. transfer RNA (abbreviation)
84. an academic degree
85. a government bureau
86. abbreviation of an element whose atomic number is 11 and whose atomic weight is 22.9898.
87. healthy
89. the 16th letter of the Hebrew alphabet
90. "fish" in Italian
93. decoration by cutting away parts of a surface layer (as of plastic or clay) to expose a different colored ground
97. Arcturis is one
98. demonstrative pronoun, or adverb, or interjection in French
99. "her dowry" in French
101. last name of American humorist, 1850-1896
102. a kind of modern art

103. river in NE Scotland flowing E into North Sea
105. 19th in order of succession to the crown of England
111. abbreviation of the element whose atomic number is 29 and whose atomic weight is 63.546
112. "breast" in French
114. the center point of the lower half of an armorial escuthcheon
115. vex
116. African antelopes with heads like oxen, short manes, long tails, and horns in both sexes that curve downward and outward
118. a thalloid shoot resembling a leaf
121. a colonial hymenopterous insect
122. a nephew of Abraham
125. increase or lengthen (archaic)
126. "merry" in French
128. Latin demonstrative adjective
130. a Dutch or Afrikaner woman
133. purchasable
136. a tailless leaping amphibian
137. a woodwind having a usual range from B flat below middle C upward for 3½ octaves (pl.)
139. English subject pronoun
140. scold
142. "before"--conjunction
145. monks
146. initials of Vichy premier, 1940-1944
147. a faction
148. garden
149. a wide-sleeved overgarment with slit sides worn by a deacon or prelate; also, a similar robe worn by the British soverign at his coronation
150. a border
151. to move apart with a lever
152. a legendary Phrygian king
154. a function word meaning "before"
156. past participle of "naître"
157. an international company
158. an American "artist"
159. mode of personal behavior

161. a large burrowing nocturnal African mammal that has an extensile tongue, powerful claws, large ears, and heavy tail and feeds on ants and termites
165. a dandy
166. child's plaything
168. "and the Trojans" in French
170. reside
172. ripened ovules of plants
173. "herb" in Spanish
174. an antidepressant drug $C_{16}H_{18}N_4O_2$ that is an inhibitor of monoamine oxidase

DOWN

1. Edward I died there on July 7, 1307
2. "emulator" in French
3. the feebly-staining portion of the reticulum of the nucelus of a resting cell in which chromatin granules appear to be embedded
4. a son of Jacob and the traditional eponymous ancestor of one of the tribes of Israel
5. city and port of W. Burma (pop. 86,451), chief town of Arakan coast
6. a dictionary
7. a Wagnerian goddess
8. the name originally given by Guido to the 4th note in his hexacords
9. a sacred bull worshiped by the ancient Egyptians
10. title of a painting by Duchamps
11. a French definite article
12. A Greek hero in the Trojan war who kills himself because the armor of Achilles is awarded to Odysseus.
13. 1/16 of a yard (in England)
14. a consonant which, for Nabokov, is brown and has a rich rubbery tone

15. an ornate tiered centerpiece consisting typically of a frame of wrought metal bearing dishes, vases, or candle holders
16. abbreviation of an element whose atomic number is 18 and whose atomic weight is 39.948.
17. feet
18. "whether" in Italian
20. a male figure used like a caryatid
21. "brooms" in French
23. displace
24. bring back from obscurity
26. bog
28. "you use" in French (fam. form)
36. third person singular subject pronoun in Ital.
41. third person plural subject pronoun in Ital.
43. to make lace by looping and knotting with a single cotton thread and a small shuttle
45. a hooked anatomical part or process
46. diversion
48. initials of Dutch admiral, 1597-1653
49. a nearly neutral slightly bluish medium gray
50. George III died there on October 25, 1760, and Victoria was born there May 24, 1819.
51. the voyelle which, for Rimbaud, is black
53. W. S. Porter
54. German indefinite pronoun
57. sea birds with narrow wings and forked tails
60. lose firmness
63. English suffix
64. "high" in German
67. "hundred" in Italian (plural)
69. any of one or more substances, first detected in a monkey, present in the red blood cells of most persons and of higher animals; inherited according to Mendelian principles, and capable of inducing intense antigenic reactions
71. one (chiefly Scot.)
72. a person of irritable or violent temper
73. public notices
74. this voyelle is white, for Rimbaud
75. last name of an Irish nationalist and Australian politician, 1816-1903

77. tip or tilt up or over
78. intense and usually openly displayed anger
80. a lace and embroidery joining covered with buttonhole stitches for connecting various parts of the pattern in needle-point lace and cutwork
83. a son or daughter of immigrant Japanese parents who is born and educated in America
85. Rimbaud said it's red
88. city in SW Nigeria NE of Ibadan, pop. 154,589
90. "meadow" in French
91. a young cod or haddock, esp. one boned and split for cooking
92. peaceful
93. past participle of the verb derived from ME sawan, akin to OHG sawen, L serere
94. man's nickname
95. penetrate with or as if with an edged instrument; also, a length of cloth varying from 40 to 100 yards in length
96. work
99. adjective derived from the Latin "salarium" meaning "salt money"
100. "the lie of life in matter"(Christian Science)
104. a member of the order Apodes
105. the base of the system of natural logarithms having the approximate value 2.71828
106. daughter of the Earl of Warwick and wife of Richard III; also, daughter of James II and wife of Prince George of Denmark, died, August 1, 1714.
107. prevent
108. abbreviation for the element whose atomic number is 87
109. an interjection of greeting
110. an interjection of amazement
113. "Nouveau Francs" abbreviation
116. a false and often willfully misleading interpretation of a text
117. "maintenant" in English

119. "reread" in French
120. adverb or adjective used in assenting or agreeing also.
123. initials of an American anarchist, 1888-1927
124. a means of transportation
126. a utility saddle of the hackney type
127. an order of mammals having few or no teeth and including the sloths, armadillos, and New World anteaters and formerly also the pangolins and the aardvark
129. first name of a tribune of Rome, 1313-1354
130. to eject violently
131. to exert a reciprocal or counteracting force or influence
132. "sur la pointe des pieds"
134. an adverb, from OE "aefre"
135. attorney (abbreviation)
136. molasses in England
138. an Indonesian method of hand-printing textiles by coating with wax the parts not to be dyed.
141. Leo and several of his friends
143. having a coarse manner (chiefly Scot.)
144. a number, akin to OHG "einlif"
146. the total amount of money bet on a race, game or event
147. a tool or device (as for digging, lifting, or cutting) having the characteristics of a spade and a chisel (pl.)
150. to give shape to
152. abbreviation for the element whose atomic number is 25 and whose atomic weight is 54.9380
153. the quantity of irrigation water required to fill the needs of the area of a particular crop
155. to propel (nautical)
160. of a grayish or dusty color
162. a dark mottled or flecked figure appearing, esp. in quartersawed lumber

163. a black cuckoo
164. Royal Scottish Academy (abbreviation)
165. "gods" in Italian (pl.)
167. "oersted" abbreviation
169. initials of a French actress, 1844-1923
170. Italian preposition
171. initials of English poet, artist, and socialist, 1834-1896

Twenty-four by Twenty-four: A Self Portrait

March 25, 1975
The Homestead
S. Robert Powell

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PENNSYLVANIA HIGHER EDUCATION ASSISTANCE AGENCY

TOWNE HOUSE

HARRISBURG PENNSYLVANIA 17102

IN REPLY REFER TO

March 31, 1975

Silas W. Powell
RD 1
Carbondale, Pa. 18407

Re: Silas W. Powell
RD 1
Carbondale, Pa. 18
SS# 1[illegible]
First Nat'l BK [illegible]

Dear Mr. Powell:

The Pennsylvania Higher Education Assistance Agency has been advised that in August 1974, you ceased to be enrolled in the institution of higher learning which certified your application for a State Loan Guaranty.

If you have not already done so, it is imperative that you immediately contact your above-referenced lending institution and discuss a repayment schedule.

If you have transferred or returned to school, it is your obligation to request your school to notify your lender and PHEAA in writing at once.

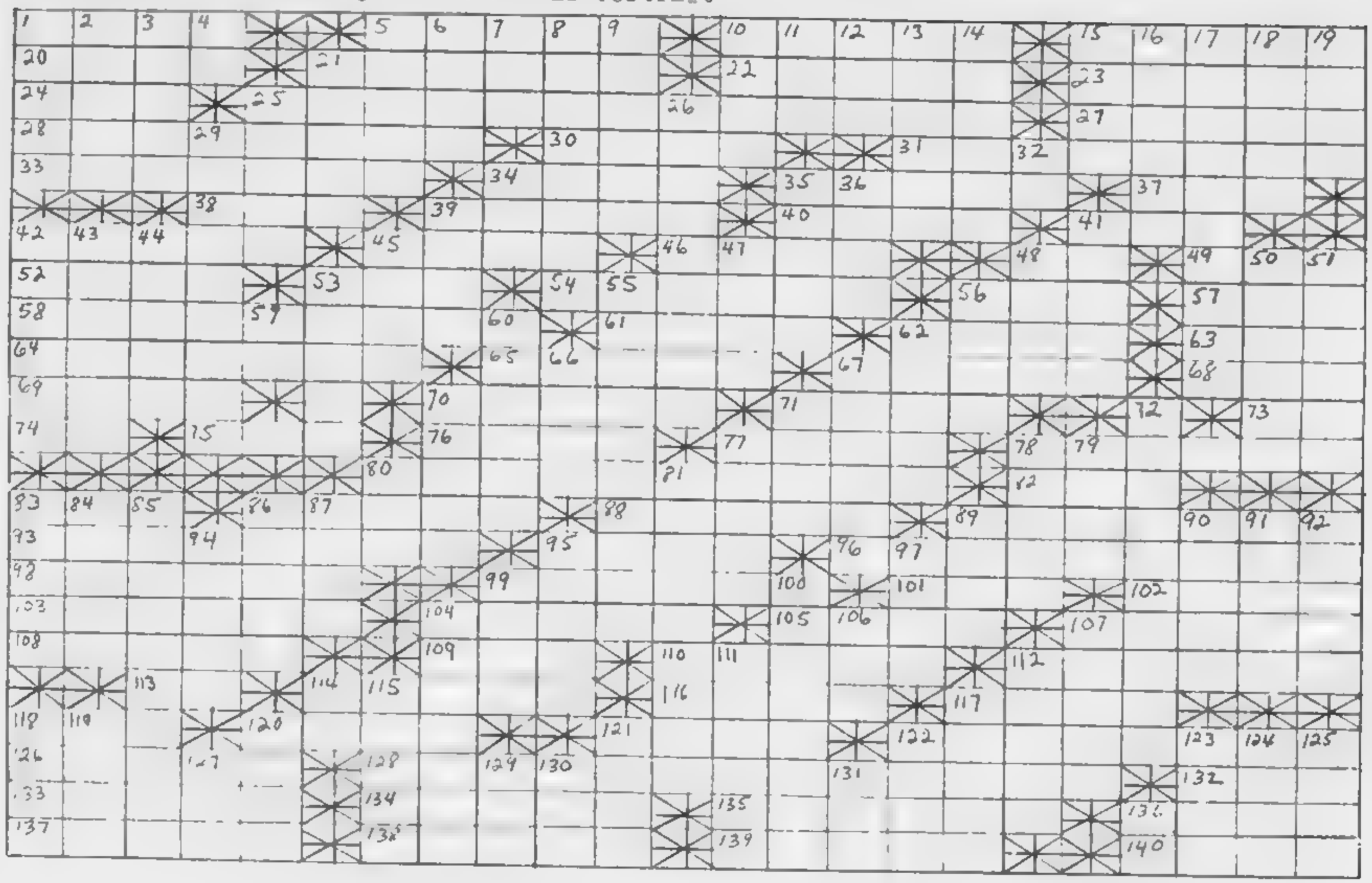
If you have any further questions regarding this matter, please feel free to write or phone this Agency.

Sincerely yours,

Charles H. Fu[illegible]
Assistant Deputy [illegible] Loans

CHR/ch:/I

Twenty-three by Twenty-three: A Self Portrait



April 3, 1975
49 West 76th Street
S. Robert Powell

ACROSS

1. a wedge-shaped tool used for cleaving and riving staves, shingles, etc. It has a handle in the plane of the blade, set at right angles to the back.
5. "_____ castus," a tree, species of Vitex, once believed to be a preservative of chastity, also called Abraham's Balm.
10. munificent
15. his posters of Madame Sarah are well known
20. to emit coherent light; also, obs. Sc. form of "lass"
21. display ostentatiously
22. "one read" in French
23. "un aviron" in English
24. an early Northern infinitive (Scot.) of "to be"
25. the Constitution of the United States, as seen by a cynic (2 words)
27. the Flying Dutchman's daughter
28. city S France near the Mediterranean, E of Carcasonne, pop. 38,441.
30. an amount of a biologically active agent (as a drug) required to produce a specific result under strictly controlled conditions.
31. of or belonging to summer
33. the art of bolstering or supporting or grounding (French)
34. a pickle or sauce of small herrings or anchovies.
35. a breakdown (as of a car) or a poor theatrical part--in French
37. a kind of spade used in Ireland (the iron part of the Irish spade is not quite half so broad at the edge as the English garden spade)
38. feminine pronoun, third person, nominative case
39. seemingly
40. the careening of a ship to one side
41. a colloid in a more solid form than a sol
42. shares

45. libidinous desire
46. faithful
48. abbreviation of an element whose atomic number is 83 and whose atomic weight is 208.9806
49. hero of an 1896 play by A. Jarry
52. a large fluffy scarf of fur, feathers, or delicate fabric (use an indefinite article)
53. Russian composer, born in Vilna, 1835-1918
54. "low-water mark" in French
56. "chemise à _____ Danton"
57. in the manufacture of artificial marble, to steep (the composition) in a hardening and preservative preparation
58. to discover (two words)
61. any of various swift timid long-eared mammals (order Lagomorpha and esp. genus Lepus) having a divided upper lip, long hind legs, a short cocked tail, and the young open-eyed and furred at birth
62. to lacerate mentally or emotionally
63. Alces alces
64. "unpublished" in French
65 belonging to paradise
67 any of a genus of tropical herbs with simple stems, large leaves, and a terminal raceme of irregular flowers
. a son of Jacob and the traditional eponymous ancestor of one of the tribes of Israel
69. "storm cloud" in French
70. a Roman fountain
71. a slow match or smoke (chiefly Scot.)
72. this consonant, for Nabokov, looks like oatmeal
73. initials of the president of Turkey, 1938-1950)

74. abbreviation for the element whose atomic number is 99
75. first word of the title of a Hugo drama (1838) the hero of which is a valet who falls in love with a queen, becomes a powerful minister and then sacrifices himself in order not to compromise the queen's honor
76. past participle of the French verb meaning "to obey"
77. an implement for raising a nap on cloth
78. an adherent of a Chinese mystical philosophy traditionally founded by Lao-tzu in the sixth century B.C.
80. birds do it in the spring (two words)
82. prefix meaning "eight"
83. compass point
86. past participle of a transitive verb meaning "to fix on an object steadily or with deep concentration"
88. a hen turkey (French)
89. an ingenius invention of French origin for exhibiting a very complete view of different seas, lakes, rivers, and mountains on the earth's surface. It is formed in the shape of a hollow sphere.
93. he who is opposed (two words)
95. angry
96. a woman who works
98. a quality or circumstance that affords protection (chiefly British)
99. Palestine
101. contend
102. one of the four basic taste sensations
103. "female peacock" in French
104. pseudonym of Françoise Quoirez (1935-)
105. man's name
107. French preacher of the first crusade (1050 ? -1115)
108. an accident in auto racing; also, a surgical passage created between two blood vessels to divert blood from one part to another.

109. "among" in Italian
110. "_____malsain" or lust
112. French adjective which means "pertaining to the wings of birds"
113. reflexive pronoun in French
114. a boat does it when it veers with or as if with wind
116. "border" in French
117. a small biting two-winged fly (pl.)
118. "six" in Italian
120. river 300 miles long, USSR, in NW Ukraine, flowing N into Pripet river in the Pripet marshes
121. full of brightness
122. adjective for "the process of mountain formation, esp. by the folding of the earth's crust"
126. "diaeresis" in French
128. that family of Malaysian dicotyledonous plants that are parisitic in other plants and have fleshy usually foul smelling apetalous flowers emerging from the host, imbricated seals in place of leaves, and no stems
132. a space in the upper corner of a periodical usually containing advertisement for the periodical itself, or a weather forecast
133. any of various herons that bear long plumes during the breeding season
134. mentally quick and resourceful
135. "to avoid" in French
136. a pier produced by thickening a wall at its termination
137. "a wireless set" in French
138. a heavy, colorless, and relatively inert gaseous element that occurs in air as about one part in 20 million by volume and is used in thyratrons and specialized flash-tubes
139. doigtier de cuir du calfat, de la dentellière
140. a collection of things thrown one on another

DOWN

1. an arrow
2. "_____-joie" (a kill-joy)
3. third person singular, indicative, future, of the French verb "to dare"
4. initials of American writer, 1837-1902
5. a kind of skirt
6. past participle of English verb meaning "to sacrifice"
7. "cloud" in French
8. the hoofed mammals
9. 28 pounds makes two of them
10. rapt
11. prefix meaning up, back or again
12. a warship with a heavy beak at the prow for piercing an enemy ship
13. flashes
14. third person plural, passé simple, of "avoir"
15. nuts, such as beechnuts and acorns, accumulated on the forest floor and often serving as food for animals (as hogs)
16. Elbe en est une
17. intricate
18. district of South Turkey, East of the Gulf of Iskenderun
19. a brackish lake USSR in SW Soviet Central Asia between Kazahkstan and Uzbekistan, area 26,000
21. "mire" in French
25. belonging to Shem's father
26. the adjective in the Italian title of the Verdi opera in which the Duc de Montfort appears
29. one present but not taking part in a situation or event
32. Italian reflexive pronoun
34. German prefix, used in "foreigner"
35. "beach" in French

36. "winged" in French
39. leave
41. the court gester's daughter in the Verdi opera based on Hugo's Le Roi s'amuse
42. "weathered" in French
43. a sum of money in addition to interest or royalties charged for the granting of a loan or privilege to a company or for the lease or transfer of property (use an indefinite article)
44. a cunning or artful person (French)
45. a bunch of feathers attached to a long chord and used by a falconner to recall a hawk
47. the fruiting spikes of cereals including both the seeds and protective structures
48. West German city on the Rhine, SSE of Cologne, 300,400 inhabitants
50. "brooms" in French
51. undo
53. any of various units of weight of China and Southeast Asis varying around 1½ pounds; also, a standard Chinese unit equal to 1.1023 pounds
55. might be a way of describing the daughter of the King of Spain, Portugal or Brazil (3 words)
56. the Ethopian dollar contains 100 of them
59. third person singular, personal pronoun (Ital.)
60. "son enchère" in English
62. a scolding or dissolute woman (chiefly Scot.)
66. a ruminant mammal, family Cervidae
67. a migratory bird, genus Numenius, related to the woodcock but distinguished by long legs and a long, slender down-curved bill
70. Il a acheté une bague de fiançailles pour son amie mais il ne la lui a pas donnée. (translate the underlined word into English)
71. past participle of the English verb meaning "to bring forth and deposit"
72. a way of describing a point of view which is optimistic but not in excess (2 words)

77. port city on Crete, pop. 40,452
78. "to increase"; "to lengthen" (archaic)
79. a mature female of the genus bos (use an indefinite article)
80. a theatrical word derived probably from the French "qu", the abbreviation of the Latin "quando" meaning "when"
81. ornamental branched candle holder
83. flat brittle cookies
84. mother of Isaac
85. city in the Haute-Vienne, arr. de Limoges, on the Vienne, 3,200 inhabitants.
86. thin and angular
87. the attribute of Orpheus
89. an exuberant, lively, usually small or young person
90. a family of Italian violin makers of Cremona, esp. Nicolò or Nicola, 1596-1684
91. "Mathis der _____" by Hindemith
92. "den" in French
94. third person singular, present indicative, of the French verb meaning "to ring"
95. prose narratives such as the Edda
97. the first fish named in the Mahler song Des Antonius von Padua Fischpredigt
100. a sudden extreme drop
104. the production by means of electric energy of chemical reactions that when allowed to reverse themselves generate electricity again without serious loss
106. "dregs" in French
107. "beach" in French
111. eliminated
112. "une rame" in English
114. initials of Roman historian, 55 ? -after 117)
115. any of several small ungulate mammals characterized by thickset body with short legs and ears and rudimentary tail, feet with soft pads, and broad nails, and teeth of which the molars resemble those of the rhinoceros and the incisors those of rodents

117. hail; also, weep or lament (Scot.)
118. a short distance
119. an adverb meaning "therefore" or "hence" from the Old Latin meaning "from the direction (of)"
120. to cloy with overabundance
121. a secluded narrow valley
122. prefix meaning "eight"
123. a nearly extinct goose of the Hawaiian islands that inhabits waterless uplands and feeds on berries and vegetation
124. an airline organization
125. "nonsense" (sometimes considered vulgar)
127. past participle of the English verb meaning "to appear to the perception"
129. a kind of whale
130. an arrow; also, a woman's nickname
131. "garlic" in French
136. an interjection of contempt

Twenty-three by Twenty-three: A Self Portrait

1 F	2 R	3 O	4 E				5 A	6 G	7 N	8 U	9 S		10 L	11 A	12 R	13 G	14 E		15 M	16 U	17 L	18 H	19 A
20 L	A	S	e		21 F	L	A	U	N	T		22 O	N	A	L	U		23 A	N	O	A	R
24 A	B	E		25 N	A	I	V	e	g	O	26 S	S	A	M	e	R		27 J	e	N	T	A
28 N	A	R	29 B	O	N	N	e		30 U	N	I	T			31 A	e	32 S	T	I	V	A	L
33 e	T	A	Y	A	g	e		34 A	L	e	c		35 p	36 A	N	N	e		37 L	O	Y	
			38 S	H	e		39 Q	U	A	S	I		40 L	I	S	T		41 g	e	L		
42 P	43 A	44 R	T	S		45 L	U	S	T		46 L	47 e	A	L			48 B	I		49 U	50 B	51 U
52 A	B	O	A		53 C	U	I		54 e	55 T	I	A	g	e		56 C	O	L		57 T	A	N
58 T	O	U	N	59 e	A	R	T	60 H		61 A	A	R	e		62 R	e	N	D		63 e	L	K
64 I	N	e	D	I	T	e		65 e	66 D	e	N	S		67 C	A	N	N	A		68 D	A	N
69 N	U	e	e		T		70 T	R	e	V	I		71 L	U	N	T			72 N		73 I	I
74 e	S		75 R	U	Y		76 O	B	e	I		77 C	A	R	D		78 T	79 A	O	I	S	T
						80 C	H	I	R	P	81 G	A	I	L	Y		82 U	C	T			
83 S	84 S	85 E		86 g	87 I	U	e	D		88 L	I	N	D	e		89 G	e	O	R	90 A	91 M	92 A
93 N	A	Y	94 S	A	Y	e	R		95 S	O	R	e		96 W	97 O	R	K	W	O	M	A	N
98 A	R	M	O	U	R			99 C	A	N	A	A	100 N		101 V	I	e		102 g	A	L	T
103 P	A	O	N	N	e		104 S	A	G	A	N		105 O	106 L	e	g		107 P	e	T	e	R
108 S	H	U	N	T			109 T	R	A		110 D	111 e	S	I	R		112 A	L	A	I	R	e
		113 T	e		114 C	115 H	O	P	S		116 O	R	e	e		117 g	N	A	T			
118 S	119 C	I		120 g	T	Y	R			121 g	L	A	D		122 O	R	O	G	e	123 N	124 I	125 C
126 T	R	e	127 M	A		128 R	A	129 F	130 F	L	e	S	I	131 A	C	e	A	e		132 C	A	R
133 C	G	R	e	T		134 A	G	I	L	e		135 C	V	I	T	e	R		136 A	N	T	A
137 P	O	S	T	e		138 X	e	N	O	N		139 D	e	L	O	T			140 H	e	A	P

April 3, 1975
249 West 76th Street
S. Robert Powell

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